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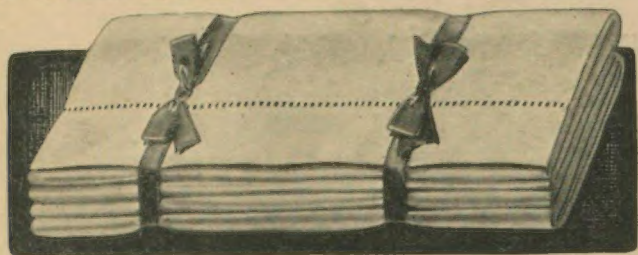
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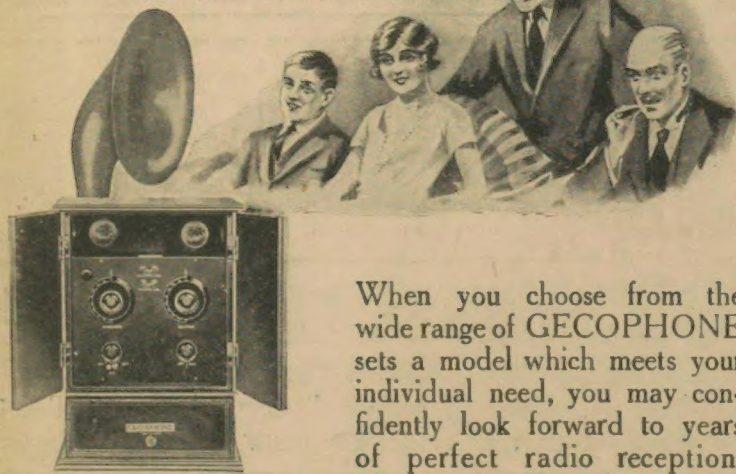
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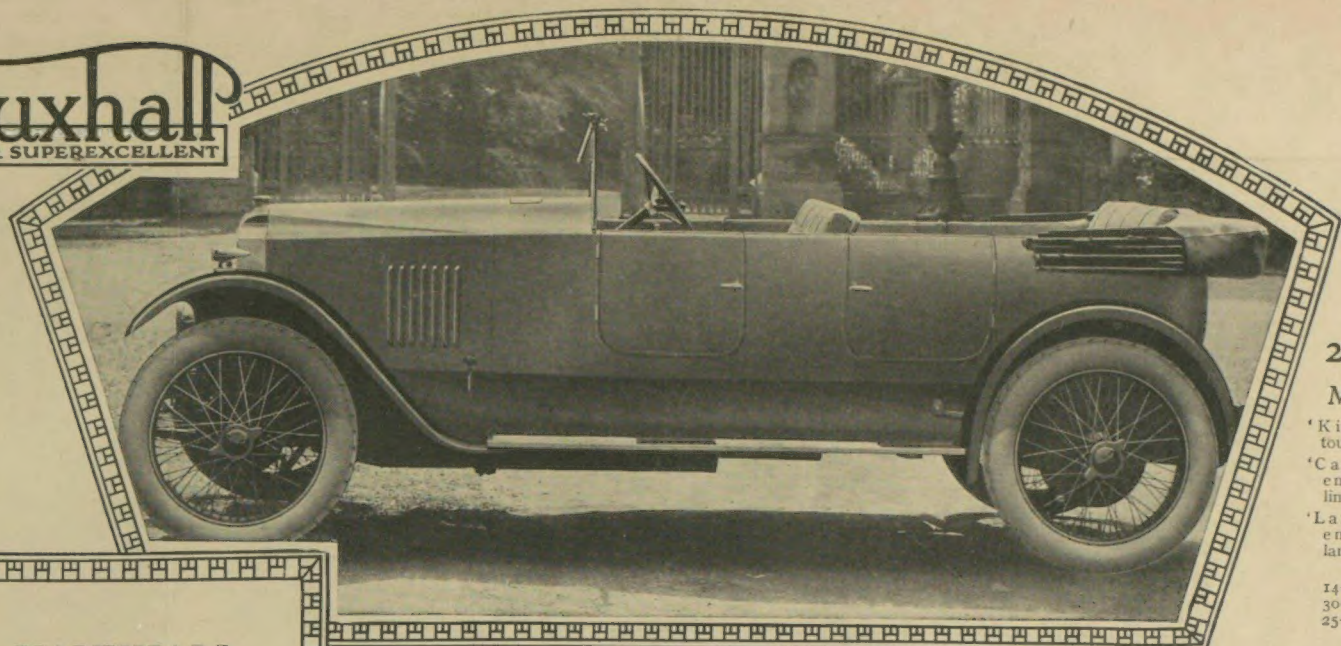
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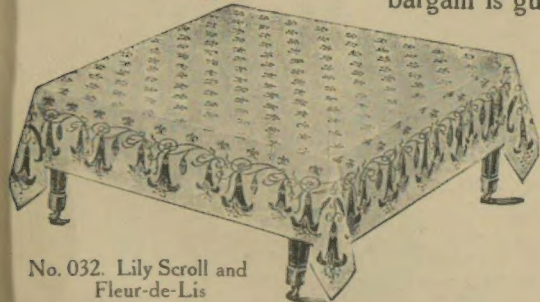
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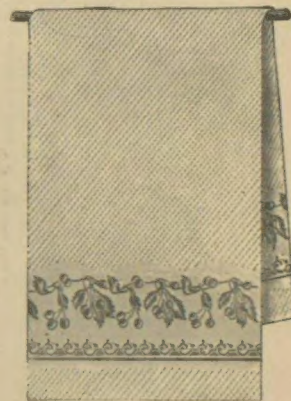
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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, JANUARY 2, 1926.

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"CAUSE THE MUSICIANS PLAY ME THAT SAD NOTE I NAMED MY KNELL, WHILST I SIT MEDITATING ON THAT CELESTIAL HARMONY I GO TO": MISS SYBIL THORNDIKE AS QUEEN KATHERINE IN THE EMPIRE PRODUCTION OF "HENRY VIII."

Miss Sybil Thorndike plays the part of Queen Katherine of Aragon in the Empire production of Shakespeare's "King Henry VIII.," and makes a beautiful and tragic figure of the unhappy Queen. Other photographs of the revival appear

elsewhere in this issue, while this page shows Miss Sybil Thorndike as Queen Katherine at Kimbolton, ill and unhappy, just after she has heard the news of Wolsey's fall. She has bidden her musicians play her sad and solemn music.

PHOTOGRAPH BY BERTRAM PARK.





By G. K. CHESTERTON.

PERHAPS it is natural that with the approach of a New Year our thoughts should turn again to the New World. There will in every sense be a new world in the New Year, and that American continent to which the name was given will occupy a great deal of it, both practically and symbolically. America will probably be the problem of 1926 as much as Prussia was the problem of 1914. The problem will not be so much of a peril, but it will have its perilous aspect. The weight of wealth in the one case has something of the same effect as the weight of war material and war preparations in the other. It disturbs the balance of the world even when it is not being actually used against it. There will be silly imitations of American things in 1926, just as there were silly imitations of German things after 1870. We have long ago put some of our dandies into American goggles, just as we put some of our soldiers into Prussian helmets. Men cannot see any better with the first or fight any better with the second. An elegant youth need not look like a deep-sea diver; nor need a soldier have a spike on his helmet that he may butt his enemies like a unicorn. These things are symbols: the spectacles are not spectacles, but a sort of mask or make-up; and the spike on the helmet was not even merely an ornament, but rather a crest. It was as much a crest as if the man had made another choice among the uniforms of the German Emperor and picked out the helmet that was surmounted not by a spike but by an eagle. Despite some nonsense that is talked in the newspapers nowadays, nobody is likely for some little time to come to wear the German eagle on his hat. I do not say it is in a literal sense very likely that any gentleman will walk down Bond Street with the American eagle on his hat. I would not like to prophesy rashly about the case of the lady and her hat. But, symbolically speaking, it is certainly now the Western and not the Eastern bird that has alighted on all our hats.

If I dislike England being Americanised, I can fairly claim that I have always protested in the past against America being Anglicised. I think a nation is never so good as when it is national and never so bad as when it is international. Our national stupidity was an abnormally long time in understanding that the United States is a nation. Indeed, we talked more sense about it when we were cursing it as a place full of revolt than when we came later to caressing it on the assumption that it was a place already full of regrets. The first rebels really were rebels; in the legitimate and legal sense that they were fighting against a *de facto* Government. It was much more ridiculous afterwards to talk of them as a sort of semi-subjects when their own Government had long existed as *de facto*. There was at least a sense in which Washington was disloyal to his own country. It was

much sillier to expect Wilson to be loyal to somebody else's country. Yet I know only too well that a silly and sentimental assumption of that sort did underlie a great deal of the grumbling and sneering that went on before Wilson came into the war. We had abandoned the relatively reasonable attitude of cursing America as a colony that had rebelled, and we proceeded to adopt the utterly unreasonable attitude of counting on it as a colony that had not rebelled. From that we passed to the utterly insane attitude of deriding it as something that had not rebelled, but rather deserted. It seemed to be assumed by many Englishmen that the American President, quite apart from his international ideals about saving Europe, had some sort of national obligations about saving England. I can truly say that I never allowed my impatience for the overthrow of the great European evil to lead me to say a word of such nonsense about

found in the burning civic centres of his own political period, in the world of Garibaldi or Gambetta. It may be bad to fight duels, but it is not barbarous. I fully recognise therefore that the English have made many mistakes of their own in supposing that democracy must be a sort of crude colonial lynching, when it really traces its lineage from the Republic of Paris to the Republic of Plato. I think it is time that an Englishman wrote an essay on the lines of Lowell's essay, though it should have to be called not so much "On a Certain Condescension in Foreigners," but rather "On a Certain Servility in Natives."

Nothing is new in the American position except that America has grown richer. Nothing is new in our position except that we have grown poorer. In all the things in which we really were the superiors then, we are the superiors now. Salisbury Cathedral

is still a great deal more beautiful than the Woolworth Tower, whether or no it is higher. Longfellow cannot go soaring up with American stocks, or Shakespeare drop another point or so with British Consols. Devonshire cider can still be made in Devonshire, and cannot be made in Dayton, Tennessee — or, for that matter, in Dayton, Ohio. The inhabitants now are forbidden even to try, because a crude and crazy sect has somehow come out of the prairies and imposed its taboo on all the other tribes. We still understand liberty better than Americans do, though the very carelessness that comes of liberty has led us to neglect the defence of liberty.

Now upon these things that are really national, and at the same time human, we ought to stand without apology; and we are not standing at all. For instance, one of the things, symbolic for all mankind, which the English have kept more faithfully than any

other race, is the flame on the hearth, the idea of the open fire. Many Europeans have stoves; but at least they are often picturesque stoves. But stifling steam-heat is not picturesque; and to have it the same in every room and passage is simply depressing. Yet this utterly inferior American thing is being everywhere imitated in English hotels, and even in English houses. I should as soon expect foreign artists from the ends of the earth to come and build a new style founded on the architecture of waiting-rooms at railway stations. I should as soon expect the European cities to manufacture London fogs. Indeed, London smoke is a rich and romantic thing compared with Boston steam. There are local excuses for these depressing habits in America; but there is no reason why we should go out of our way to depress ourselves. In America the air of winter can be a wind of death. In England the air of winter can be the very breath of life—at least for many Englishmen who like it as I do, and I decline to change the very air I breathe to meet the condescension of foreigners.



AS USED IN THE NEW PRODUCTION OF SHAKESPEARE'S "KING HENRY VIII.": THE REMARKABLE CURTAIN AT THE EMPIRE THEATRE, ILLUSTRATING A SCENE FROM THE APOCALYPSE.

This curtain was specially designed by Mr. Charles Ricketts, A.R.A., along with the settings, dresses, and furnishings, for the production of "Henry VIII." at the Empire.—[Photograph by Bertram Park.]

the American neutrality. In this and half a hundred other occasions of the same error, I have always done my best to make my countrymen understand the justice and the logic of the independence of America. And I venture to make this claim here because I think the time has come when all Englishmen have got to make Americans understand the meaning of the independence of England. It is time we wrote a Declaration of Independence.

Lowell was fully justified in protesting against "A Certain Condescension in Foreigners." The point of value is not so much that he ventured to call us condescending as that he ventured to call us foreigners. And there was much that was really shallow in that English condescension. There were things in which the continent of America was (and still is) nearer to the continent of Europe. For instance, Dickens was wrong in supposing that a certain fierceness and readiness to fight duels was a mere barbarism of the backwoods. It was the very thing he might have

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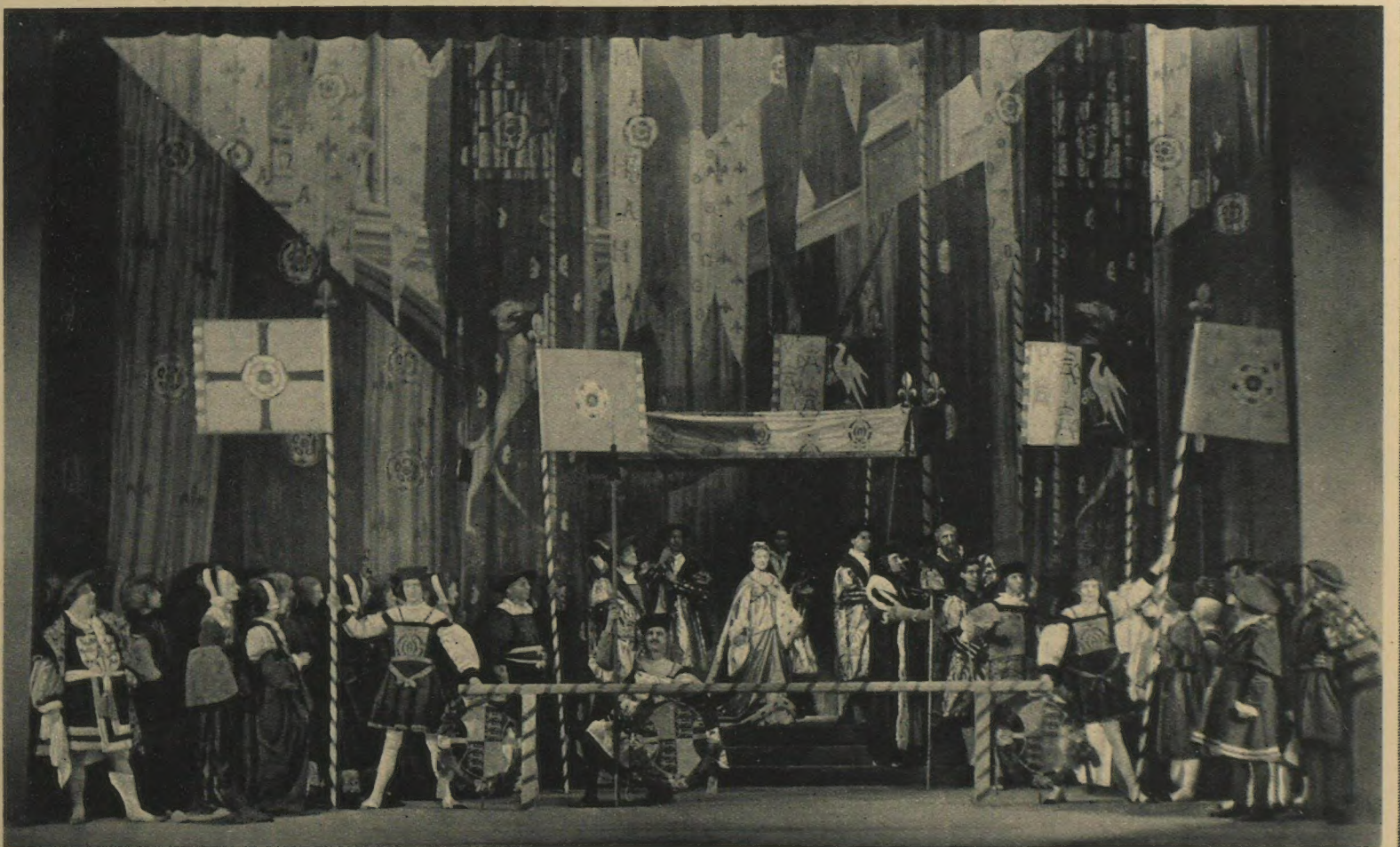


# WITH RICKETTS SETTING: "KING HENRY VIII." AT THE EMPIRE.

PHOTOGRAPH NO. 1 BY THE "TIMES"; NO. 2 BY BERTRAM PARK (EXCLUSIVE).



THE TRIAL OF KATHERINE: "SIR, I DESIRE YOU, DO ME RIGHT AND JUSTICE; AND TO BESTOW YOUR PITY ON ME." MISS SYBIL THORNDIKE AS QUEEN KATHERINE OF ARAGON, WITH HENRY VIII. (MR. NORMAN V. NORMAN), AND CARDINAL WOLSEY (MR. E. LYALL SWETE).



THE CORONATION OF ANN: "THOU HAST THE SWEETEST FACE I EVER LOOK'D ON—SIR, AS I HAVE A SOUL, SHE IS AN ANGEL": ANN BULLEN (MISS ANGELA BADDELEY) IN A PAVILION BEFORE WESTMINSTER ABBEY.

The production of Shakespeare's "King Henry VIII." at the Empire, with Miss Sybil Thorndike as Queen Katherine of Aragon, is a very beautiful one, with a strong cast. Mr. Lewis Casson speaks the famous prologue, "I come no more to make you laugh," and also takes the part of Griffith, the Gentleman Usher to Queen Katherine; while Miss Angela Baddeley is the Ann Bullen, to Mr. Norman V. Norman's Henry VIII. and the Cardinal Wolsey of Mr. E. Lyall Swete. Miss Sybil Thorndike is well known as a tragic

actress, and recently made a very great success as Saint Joan in George Bernard Shaw's remarkable chronicle play of that name. As Queen Katherine of Aragon, she has ample scope to display her powers, and is shown in our photograph in the great trial scene, when she pleads her cause with King Henry. Miss Angela Baddeley makes a beautiful Ann Bullen, and is shown there in her Coronation robes. The settings, dresses, and furnishings (including the curtain illustrated on "Our Note-Book" page) were designed by Mr. Charles Ricketts, A.R.A.



## BOOKS OF THE DAY.

AT the outset of a new year we lay fresh plans for the future, but we also look back over the past to survey what we have already done, and to examine our resources. It is a season of stock-taking, and no less among books than other commodities. Therefore it seems appropriate to begin these notes with a work in which a leading critic has taken stock of the national literature, in one of its two main departments.

"THE OXFORD BOOK OF ENGLISH PROSE." Chosen and Edited by Sir Arthur Quiller-Couch (Oxford: Clarendon Press; 8s. 6d. net), has appeared, as he points out, exactly a quarter of a century after "The Oxford Book of English Verse," which he also prepared; and he has given years of study to the compilation of the companion volume. I make no pretence of criticism or appraisal, for that could only be done by a person of the widest erudition; I can only congratulate Sir Arthur on the happy result of his labours, and give thanks for the devotion and industry which have laid all readers of English under so deep a debt.

It is far more difficult and arduous to make an anthology of prose than of verse, for the mass of material is much greater and lends itself less readily to selection; individual works are more diffuse, and can seldom, as in poetry, be given as a whole in any representative collection. It is much easier to pick short poems than to choose extracts from long works in prose; in fact, Sir Arthur opens his preface by expressing a doubt whether it is possible to make a prose anthology at all. He emphasises the fact that his book "is not one of *Specimens*," or "an effort at 'class-listing.'" The anthologist, he thinks, must have a "pattern in the carpet," and he has tried to make his book "representatively English." There is a definite note of patriotism, not of the "robust and resounding" type, but rather of "subdued and hallowed emotion," along with a preference for rural to urban themes. This feeling for the homeland is found in the first and last extracts—in John Trevisa's description of fourteenth-century England, from the translation of Higden's "Polychronicon," and in a passage from Rupert Brooke expressing the thoughts of an Englishman, sitting on a Cornish cliff, just after having heard the news of our declaration of war against Germany.

The book ends with "writers who had already solidified their work by 1914," but this limit has not prevented the inclusion of many living authors. Counting the Bible as one entry, there are over 320 names in the index of authors, titles, and sources. It is noticeable that only seventeen are the names of women. At this point, having mentioned that fact *en famille*, I was challenged by a critic on the hearth, who suggested that women had done more in poetry than prose, so out of curiosity I compared the list of authors in "The Oxford Book of English Verse." The proportion of women proved to be slightly higher—24 out of a total of 272. Although statistics are notoriously dear to the sons of Ananias, it does seem to be some testimony to the modern advance of woman that in a new verse anthology, just published, the ratio has risen to 46 out of 198. I refer to "THE BOOKMAN TREASURY OF LIVING POETS," Edited by St. John Adcock (Hodder and Stoughton; 7s. 6d. net).

The compiler has rightly subordinated personal preferences to a catholic inclusiveness, and has endeavoured to represent "the best that has been done by living poets of every grade and of every different school," ranging from the "grand style" of Sir William Watson to the rebellious *vers libre* of the Sitwells, which is, after all, not so very revolutionary. It is the same old wine of English song, not so much in new bottles as fresh from the wood. Mr. St. John Adcock is no "little Englander," and he has done good service in gathering many sheaves from the Dominions, whose poetry, he claims, "here takes its due place in a general anthology of English verse for the first time." Another valuable feature of the book is the list of works under each contributor's name, often with a well-considered brief summary of the poet's career and importance. In a note on "Q" he mentions "The Oxford

Book of English Verse" as "one of the best anthologies in the language."

No anthology has ever escaped charges of omission, and Mr. St. John Adcock confesses that he overlooked "at least two" poets until "too late for remedy." Possibly one of them was Dorothy Margaret Stuart, whose "SWORD SONGS" (Methuen; 5s. net) were awarded the Silver Medal for Poetry at the Eighth Olympiad in Paris last year. This little book contains four narrative poems describing single combats with different types of the weapon at different periods—gladiators in the Roman arena before Trajan in A.D. 103; and duels with the two-hand sword at Edinburgh about 1495, with the one-hand sword at St. Germain-en-Laye in 1547, and with the small sword at Dunquerque about 1785. The rapier is not represented, for reasons stated by the author in a note. At the end is a verse epilogue in praise of the romantic weapon in whose making Beauty

Flowered into mazes of gold on Damascus steel  
And smoothed the Toledo supple and sinister.

If it seems strange that a woman poet should be inspired by an instrument of bloodshed, the reason may

just the kind of description required by the ordinary visitor, interested in what is beautiful or curious, and anxious to know its purpose and meaning. Professor Hamilton Thompson has given an excellent general survey of Monastic Orders and their development. I wonder whether he remembers a little incident at Cambridge in 1895, when, at the end of our last year, I asked him what he was going to do, and he replied that he was going to "tread the thorny paths of literature." I trust there have been some roses too. He spread among us an infectious enthusiasm for "R.L.S." by reading a paper before a Johnian coterie.

In a more recent retrospect, of the past few months during which I have had charge of this page, I have been struck by the great preponderance, in the publishing output, of biography—"auto" and otherwise—and all kinds of books recounting personal experience. This, of course, is no new thing, but it seems to be on the increase. At present I am faced with several more volumes of this type, and others in the offing, to be considered next week. The first is "MEMOIRS OF FIELD-MARSHAL LORD GRENFELL, P.C., G.C.B., G.C.M.G.," with a Preface by Major-General Sir Ronald Lane, K.C.B., K.C.V.O., with four illustrations

in colour by Lord Grenfell (Hodder and Stoughton; 21s. net). The late Lord Grenfell had a long and distinguished career both as a soldier and an administrator. He served in the last Kaffir War and the Zulu War, and fought at Tel-el-Kebir. As Sirdar in Egypt he organised the new Egyptian Army, which his successor, Lord Kitchener, used with such effect in the Sudan; later, he was Commander-in-Chief in Ireland, Governor of Malta, and a Privy Councillor.

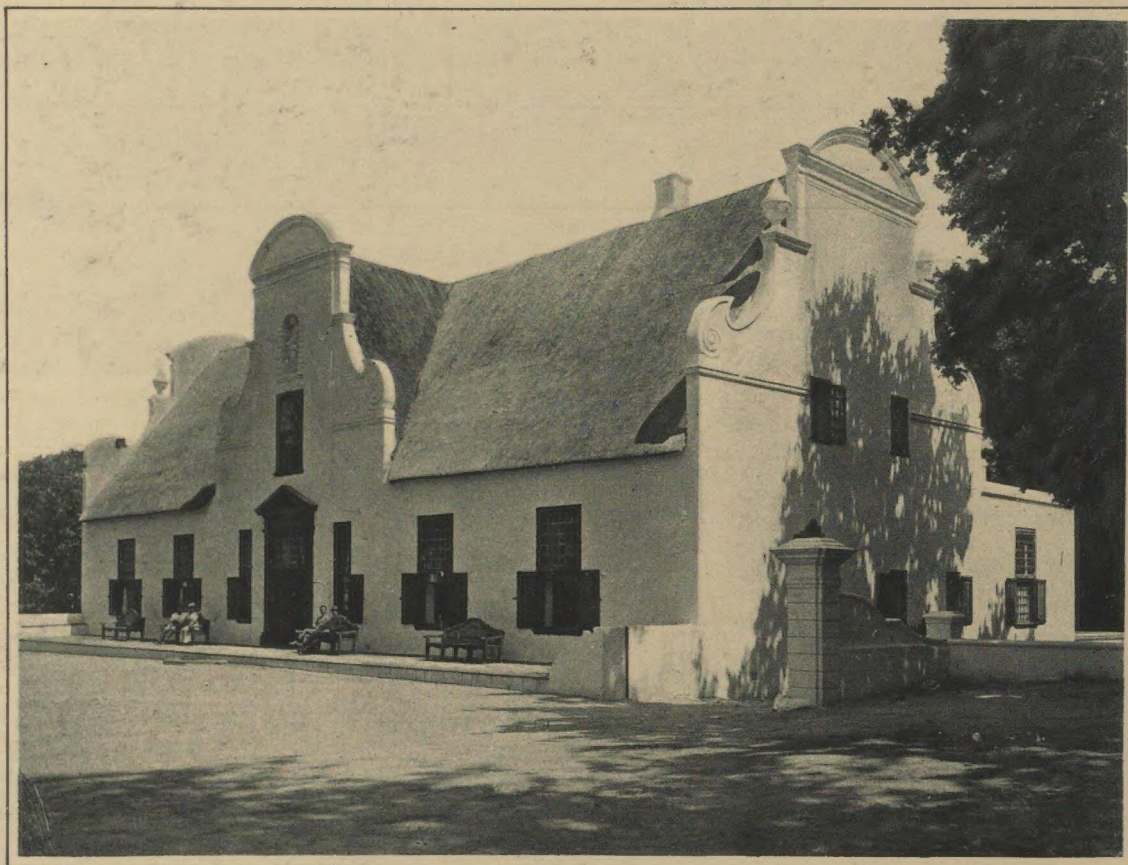
Yet it is not as a record of a great public career that these reminiscences are chiefly attractive, but rather on the personal and anecdotal side. Lord Grenfell is reticent about his own achievements, and more careful than most public men who have dropped into autobiography to regard the sanctity of official information. He gives, however, a very interesting account of the historic scene in the Forest of Compiègne, at which he was present, when the Armistice was arranged. He was a man of great charm and a strong sense of humour, and these qualities come out vividly in his memories of personal relations with many famous people, including General Gordon, Sir Garnet Wolseley, Sir Evelyn Wood, Lord Cromer, Lord Kitchener, and Lord Roberts.

Annals of a great Scottish family, connected by marriage in a later generation with the Royal House,

are contained in "LORD FIFE AND HIS FACTOR," being the Correspondence of James, second Lord Fife, 1729-1809, Edited by Alistair and Henrietta Tayler (Heinemann; 21s. net). James Duff, who lived during the reigns of George II. and George III., was for thirty years a Member of the House of Commons, and for nineteen of the House of Lords. He travelled much on the Continent, and he was a collector of pictures and curios; but his main interest was the care of his great estates in the north of Scotland, and during his absences from home he wrote to his factor, or agent, on all sorts of domestic details with extraordinary frequency. In later years the factor, William Rose, became dissatisfied with his financial position, and brought a lawsuit against him. Lord Fife's letters are amusing for their quaint spelling and phraseology; they are also full of allusions to people he had met and places he had visited, or to public events, such as the French Revolution and the tragic end of Louis XVI. and Marie Antoinette. He was a great giver of advice, and his letter to William Rose on his marriage is a rich effort in the Polonius vein.

With these records of the late Duke of Fife's ancestor may fittingly be linked a popular memoir of the Duke's royal mother-in-law, "QUEEN ALEXANDRA THE WELL-BELOVED," by Elizabeth Villiers, illustrated (Stanley Paul; 5s. net). Much has been written within the last few weeks regarding the late Queen-Mother's career, but most of it in ephemeral form, and this little biography, which includes an account of her death and burial, will be acceptable to countless readers.

C. E. B.



A FAMOUS SEVENTEENTH-CENTURY DUTCH HOUSE AT THE CAPE DESTROYED BY FIRE: GROOT CONSTANTIA, BUILT IN 1685, AND LATTERLY THE HEADQUARTERS OF THE GOVERNMENT WINE FARM.

Groot Constantia, which had recently become the headquarters of the South African Government wine farm near Wynberg, and within twenty miles of Cape Town, was burnt down on December 19. The fire started in the thatched roof. This house was generally considered the finest of the old Dutch colonial buildings at the Cape, and was almost as famous as Groote Schuur, the home of Cecil Rhodes. It was named after Constance, wife of Governor Adriaan Van der Stel, who built it in 1685. The district became noted for its vineyards, and in 1779 a decorative pediment was added to the old wine-house. Groot Constantia was one of the places visited by the Prince of Wales during his recent tour.

be found in the dedication—"To the memory of Captain Alfred Hutton, F.S.A., King's Dragoon Guards, who taught me while I was yet a child to love the lore of the sword." Her verse is dramatic and picturesque, with a fine sense of history, a quality that also appears in her "Historical Songs and Ballads," recently mentioned in our notice of Christmas gift-books.

Poetry may dwell in things apparently prosaic; it exists even at a London railway terminus, though it may not always dominate the consciousness of agitated passengers. In the "Bookman" anthology, for example, Mr. Thomas Burke has some echoing lines on Paddington, most beautiful, he says, at night—

When all her thousand eyes in a tempest of light  
Shatter the Cathedral gloom and show her splendour.

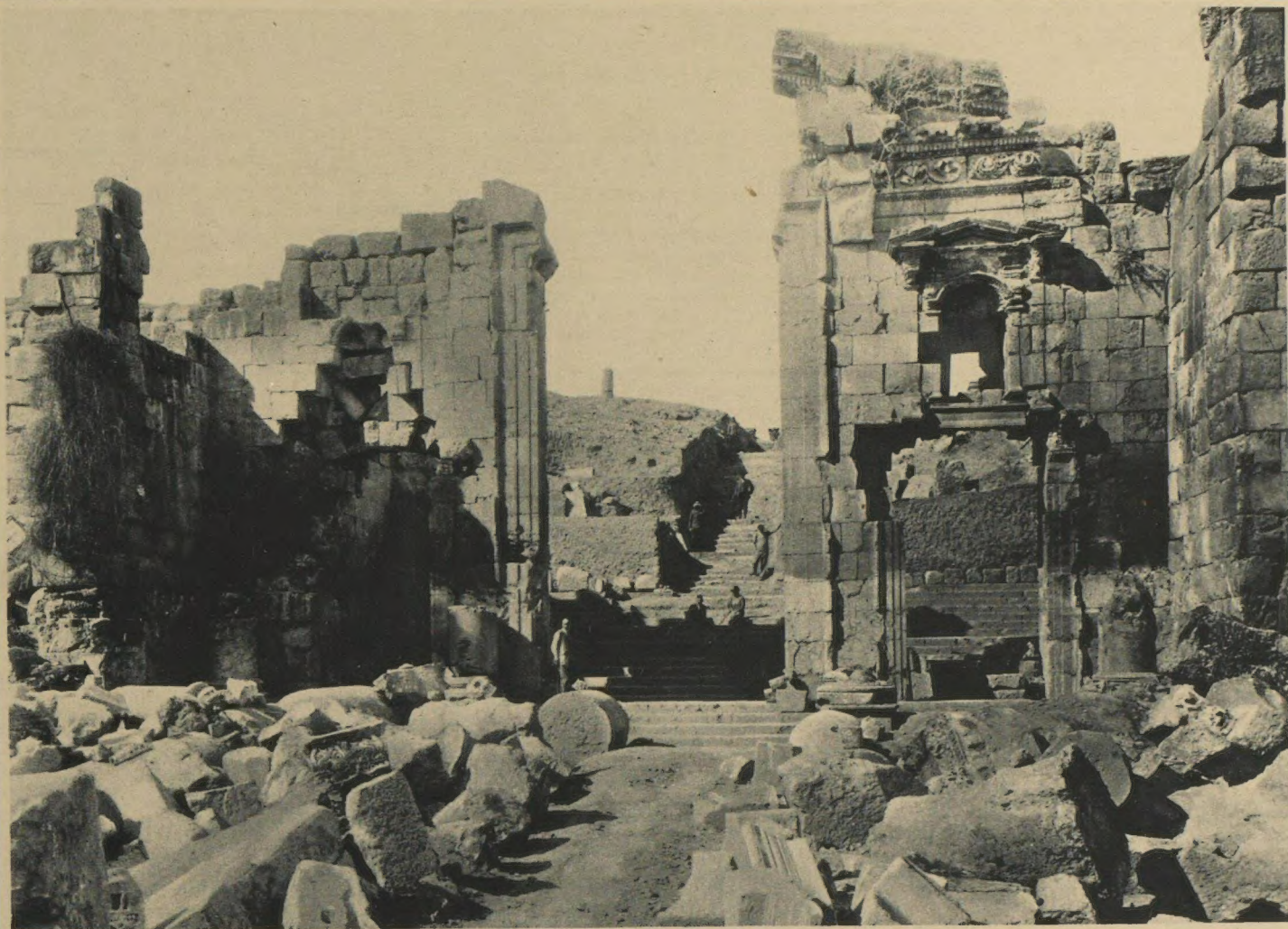
Paddington Station, indeed, has become a home of romance in the form of a publishing house, since from that source emanates a book beautifully and abundantly illustrated with colour plates, photographs, drawings, maps, and plans, entitled "ABBEYS," by M. R. James, Litt.D., F.S.A., F.B.A., Provost of Eton, with a chapter on "Monastic Life and Buildings," by A. Hamilton Thompson, D.Litt., F.S.A., Professor of Mediaeval History in the University of Leeds (The Great Western Railway; 5s. net). This is a companion volume to "CATHEDRALS," also issued by the G.W.R.

Dr. James has conveyed much learning in a readable style, and in his account of the numerous old monastic buildings accessible by "the holiday line" he has provided



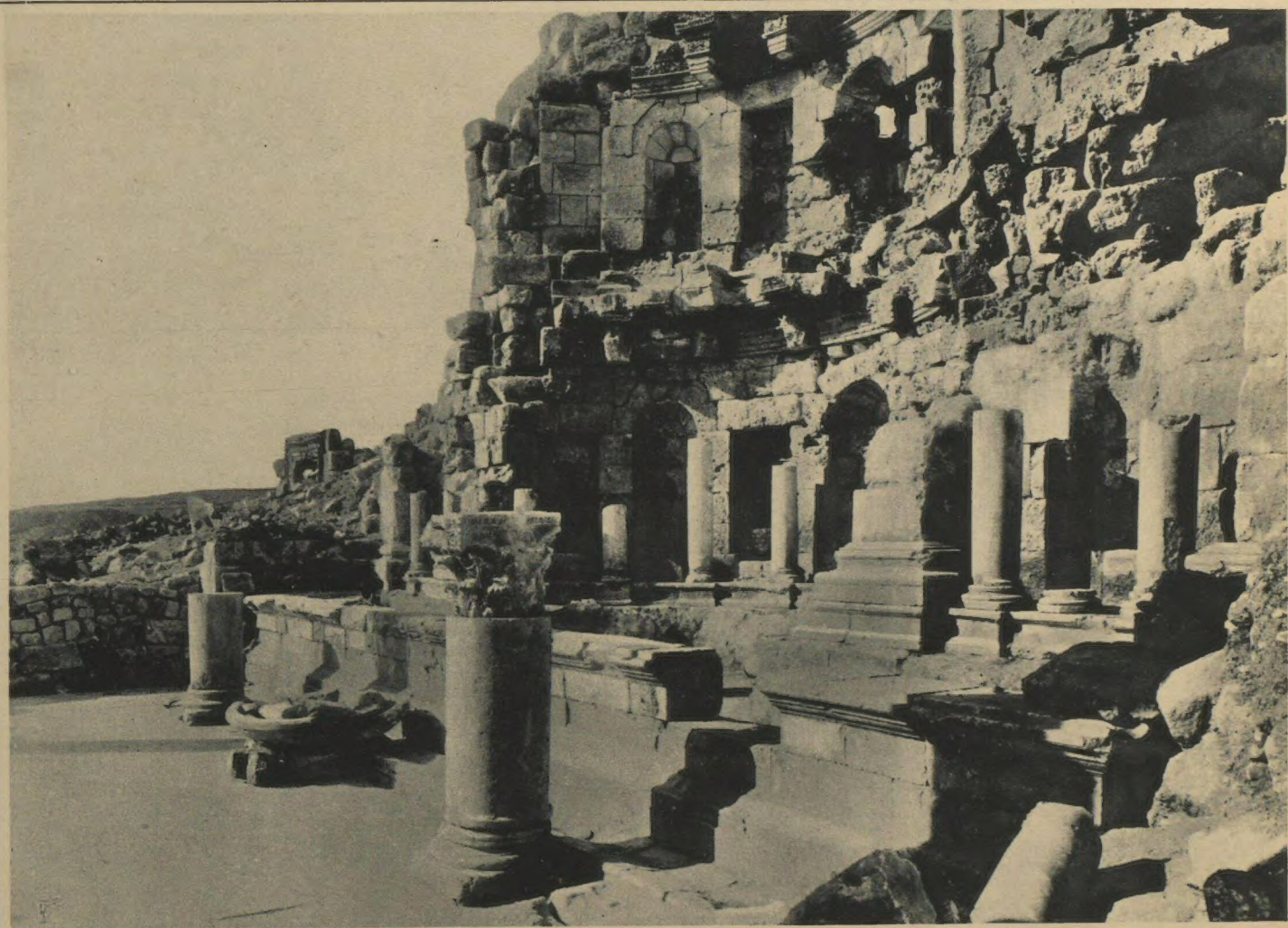
# TO VIE WITH TIMGAD AND POMPEII: GERASA—NEW DISCOVERIES.

PHOTOGRAPHS BY COURTESY OF PROFESSOR JOHN GARSTANG, F.S.A., DIRECTOR OF THE BRITISH SCHOOL OF ARCHEOLOGY IN JERUSALEM AND OF THE PALESTINE GOVERNMENT DEPARTMENT OF ANTIQUITIES.



CLEARING  
THE GRAND  
STAIRWAY THAT  
LEADS FROM  
THE VIA  
PRINCIPALIS  
TO THE CENTRAL  
TEMPLE, WHOSE  
COLUMNS ARE  
JUST VISIBLE  
AT THE TOP:  
EXCAVATIONS  
IN PROGRESS AT  
JERASH (THE  
ANCIENT ROMAN  
GERASA)  
SHOWING THE  
GREAT GATEWAY,  
IN A PERILOUS  
CONDITION.

A FINE  
ROMAN BUILDING  
REVEALED BY  
THE EXCAVATIONS  
AT JERASH IN  
TRANS-JORDANIA:  
THE NYMPHÆUM  
(WITH ITS  
FOUNTAIN,  
BASINS, AND  
TROUGH  
DECORATED WITH  
DOLPHINS)—  
NOTHING OF  
WHICH WAS  
VISIBLE BEFORE  
THE WORK  
BEGAN.



New and very interesting discoveries have recently been made at Jerash (known to the Romans as Gerasa, one of the ten cities of the Decapolis) in Transjordan, as a result of the excavations conducted by Mr. Horsfield, the architect in charge. The magnificent ruins at Gerasa, including a temple and two theatres, have already been illustrated in these pages, in our issues of August 1 and 29 last. It has now been found, on examining the colonnade which traverses the site, with a view to underpinning columns in danger of collapse, that the whole of the main road (Via Principalis) lies intact beneath the debris. There are traces of a con-

tinuous covered way alongside it, with stairways, fountains, and other structures at intervals. Professor Garstang is reported to have said that the pavement is probably continuous for more than half a mile from the well-known oval Agora (or Forum), past the Nymphæum and the entrance to the great Temple of the Sun, and that, if completely cleared, it would vie with similar features at Timgad in Algeria and at Pompeii. Arrangements are being made by the chief British representative in Transjordan for facilitating visits of tourists to Jerash and Petra, by way of Amman.





## AN ELABORATE THEATRE CONTEMPORARY WITH SHAKESPEARE'S "GLOBE."

### A SIXTEENTH-CENTURY BUILDING AT VICENZA.



By ERNEST H. SHEPARD.

FEW people seem to know of the existence of this wonderful old theatre. It is situated in the centre of Vicenza, itself a town of great beauty and interest, though one which very few tourists seem to visit; and the theatre would probably be somewhat difficult to find for anyone not used to the vagaries of Italian architecture, for it is hidden away among a medley of other buildings. Nor is it marked by an impressive façade, but entrance is through an unobtrusive doorway in a high brick wall near where the trams cross the bridge over the river. After crossing a courtyard which shows many traces of Roman work, and going in through a side door, the old janitor supplies you with a ticket, and leads you down a corridor, through a small door, straight on to the "apron" of the old stage.

The effect is very grand and simple, the whole colour-scheme being a drab grey. There is no colour or gilding on the walls or ceiling, the Romanesque panelling and statuary providing all the necessary decorative effect. It is, in fact, more like exterior than interior decoration.

The lighting is from a semi-circular tier of windows placed high up in the walls, on a level with what we should call the upper circle. Dust has settled everywhere—on the panels and mouldings of the proscenium front; on the statues (of which there are a great number), and on the seats of the auditorium; and the whole place seems to have settled down to a contented and grey old age. I do not know when the theatre was last used, but gathered that there was some sort of a pageant produced there not long before the war. As my Italian was worse than the janitor's English, I could not get very far with my questioning.

In the auditorium the tiers of seats, arranged in a perfect semicircle, are covered with a drab, moth-eaten felt, which must be nearly as old as the building. The seats have no backs, being mere benches, with here and there steps to lead up and down. From the top the effect of the whole is extraordinarily fine, and on testing them I found the acoustics excellent from every point.

The proscenium is very stately and imposing; it is pierced with five arches—a large one in the centre, a smaller one on either side, and two yet smaller, placed beyond each corner, so as to form side entrances. Through each of these arches is seen in perspective, a complete Renaissance street. My first impression in the half-light was that I was looking along a vista of some hundreds of feet, and it was only by walking along these "streets" that I was able to appreciate the extraordinary ingenuity shown in their construction. At the archway end—that is, the end

nearest the audience—the buildings were perhaps fifteen to eighteen feet high, perfectly built up in wood and plaster, and coloured. Then, as you walked along, the buildings became rapidly smaller, until at the end, where an (apparently) imposing archway spanned the street, you had literally to crawl to get beneath it. It is a triumph of constructive perspective, as the length cannot be more than twenty to twenty-five feet, and the effect from the auditorium is perfect from every point of view.

I could not see any modern means of lighting the place. There is no electric light or gas, but on the reverse side of all the houses in each little "street" are the old iron candle-brackets, tier upon tier of them, still caked with the gutterings of the old tallow candles. All these, I presume, had to be lighted by hand, and this seemed to me to be the only "antiquated"

almost within sight of its gates, is the little town of Montecchio Maggiore, where, on two hills barely a mile apart, stand the ruined castles of Romeo and Julietta. For the love plot of "Romeo and Juliet" was not the creation of Shakespeare's imagination, but the true story of two young Italian lovers, who lived and died in these castles many centuries before.

With the first wave of the Italian Renaissance, architecture lost its vigour and fell into the faults to which the Classical style was so peculiarly prone. Palladio was the chief instrument in restoring it to its former excellence. He was one of a school of architects—followers of Brunelleschi—who may justly be said to have founded the Italian style which had so much influence on the architecture of Europe. Christopher Wren and Inigo Jones undoubtedly owed very much to him. He was born at Vicenza, the city

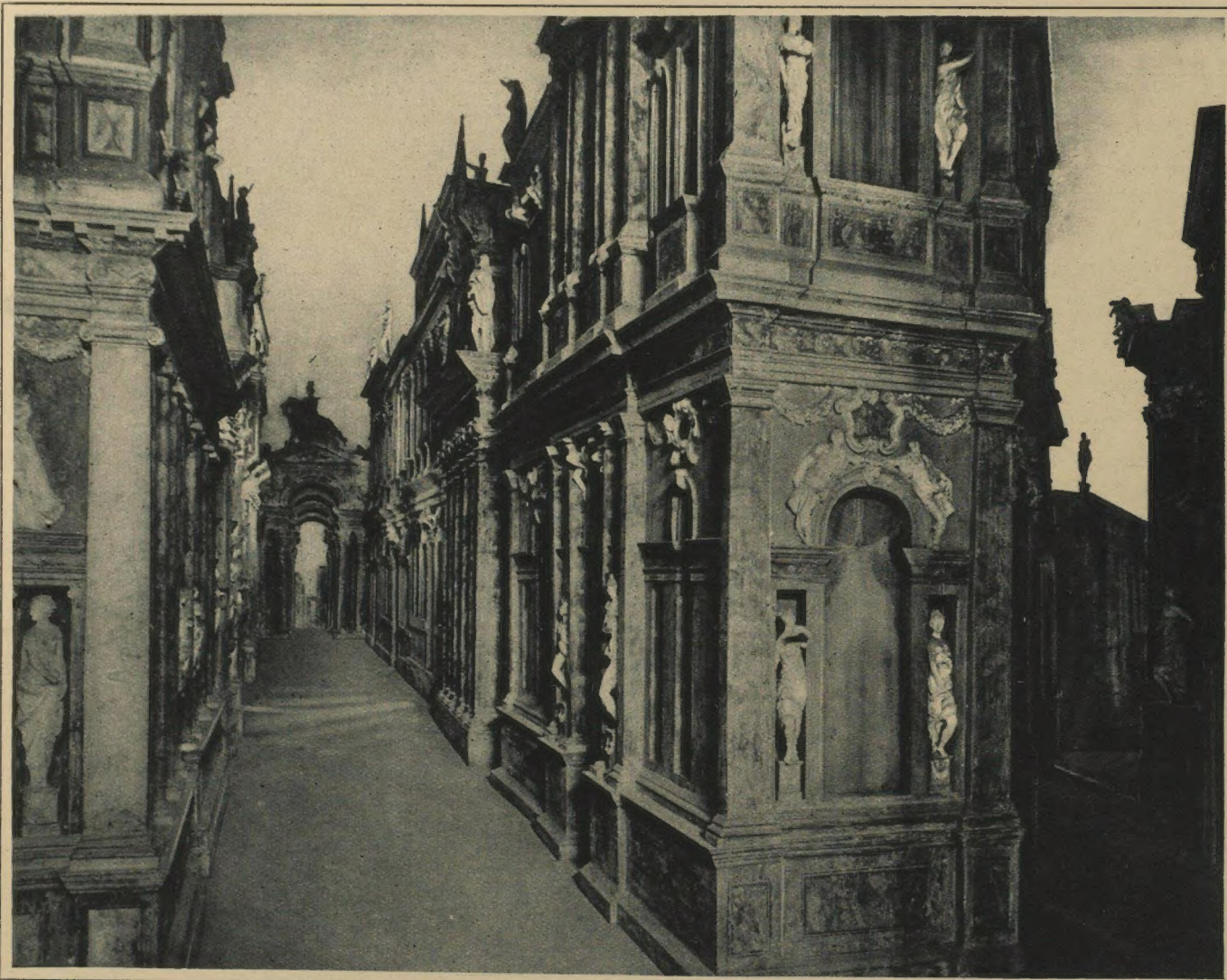
which he decorated with some of the noblest of his works, and to which he returned from his study of ancient architecture and architects in Rome.

It is interesting to trace the influence of the Roman Vitruvius in his dignified search for strict proportion which characterises the Palladian style. His good qualities, however, are often marred by a superfluity of ponderous ornament, and the grandeur of his structural design is constantly encumbered with a medley of pilasters, columns, and inappropriate statuary, even where there is real beauty of detail.

But the Teatro Olimpico is an exception. It is not over-ornamented, and compares well

with modern theatre interiors in the absence of any profuse decoration, though it might be argued that it is hardly appropriate for the purpose for which it was built—that is, as a background for the art of the actor. The style of the impressive proscenium is certainly more external than internal. It is like some imposing Roman gateway, and Roman art as interpreted by Vitruvius was concerned mainly with exteriors.

It is difficult to understand why there is no proper entrance to the building. It is unlikely that an architect with such ambitious ideas would be content with a small door in a side street. One can only imagine that, through some misfortune, part of the building has been destroyed—or was it never finished? I am inclined to the latter theory, for Palladio died in 1580, while his theatre was yet incomplete, and it was not until several years later that the interior was finished under the direction of Scamozzi. Hence it is possible that the designs for an imposing entrance may never have been completed.



ENDING IN AN APPARENTLY IMPOSING ARCHWAY, REALLY SO SMALL THAT ONE HAS TO CRAWL THROUGH IT: A SOLID STAGE STREET ONLY ABOUT 20 FT. LONG, BUT GIVING THE ILLUSION OF AN EXTENDED VISTA, LEADING OFF THE PROSCENIUM OF THE TEATRO OLIMPICO AT VICENZA—"A TRIUMPH OF CONSTRUCTIVE PERSPECTIVE."

Photograph by Luigi Chionato, Vicenza, by Arrangement with "L'Illustrazione Italiana."

thing about the whole building. Think of it! A building the size of one of our big London theatres, complete with seating accommodation, and equipped with the finest and most ingenious stage setting in the way of street scenes that I have ever set eyes on, begun in the year of grace 1579, about the same time as a struggling English playwright named William Shakespeare was endeavouring to produce his plays under the most primitive conditions in England.

Shakespeare's theatre, the Globe, was built largely of wood, and was still unroofed, half stable, half inn; while this masterpiece of Palladio's art was the same as that which calls forth our admiration to-day. It is established beyond doubt that Shakespeare never visited Italy, but what an eye-opener for him had he seen this Italian theatre! One could wish to imagine him—a successful actor-manager touring in this foreign country with his English company, and visiting the scenes and places that figure so often in his plays. Venice, Verona, Padua—all are within a short journey of Vicenza; and nearer still,



# A CONTRAST TO SHAKESPEARE'S "GLOBE": VICENZA'S OLD THEATRE.

PHOTOGRAPHS COPYRIGHT BY L. CHIOVATI, VICENZA. BY ARRANGEMENT WITH "L'ILLUSTRAZIONE ITALIANA."



"VERY STATELY AND IMPOSING. . . THROUGH EACH OF THE ARCHES IS SEEN IN PERSPECTIVE A COMPLETE RENAISSANCE STREET": THE PROSCENIUM OF THE TEATRO OLIMPICO AT VICENZA, BEGUN BY PALLADIO IN 1579.



INAUGURATED (AFTER ITS COMPLETION IN 1584) BY A PERFORMANCE OF THE "ŒDIPUS TYRANNUS" OF SOPHOCLES: THE TEATRO OLIMPICO AT VICENZA—THE STAGE AND AUDITORIUM FROM THE UPPER COLONNADE.

"Very stately and imposing" is Mr. E. H. Shepard's apt description (in his article opposite) of the proscenium in the old sixteenth-century theatre at Vicenza, and the phrase may well be applied to the whole interior. "It was begun (we read in Baedeker's "Northern Italy") by Palladio in 1579, completed in 1584, after his death, by Scamozzi, and inaugurated by a performance of the 'Œdipus Tyrannus' of Sophocles. Palladio adhered generally to the precepts of Vitruvius as to the construction of ancient theatres, but the building is far from being a mere imitation. The auditorium rises in thirteen semi-oval

tiers, while the orchestra and the two-storeyed stage lie 5 ft. below the level of the seats. The three door-openings at the back of the stage afford views of ascending streets, in curiously deceptive relief." This latter point is well brought out by Mr. Shepard, in his impression of the theatre, now disused, as it appears to-day. The building of the theatre was due to the activities of the Accademia Olimpica of Vicenza, a literary society which had been founded there in 1555, some of whose members are commemorated in the statuary that adorns the theatre.



# "OF INEXPRESSIBLE BEAUTY": A 16TH-CENTURY THEATRE AT VICENZA.

PHOTOGRAPHS BY L. DALLA BARBA AND FOGHESUDO (VICENZA). BY ARRANGEMENT WITH "L'ILLUSTRAZIONE ITALIANA."



ROMANESQUE PANNELLING AND STATUARY ON THE PROSCENIUM OF THE TEATRO OLIMPICO AT VICENZA: DETAIL OF BAS-RELIEFS AT THE TOP.



SUMPTUOUSLY ADORNED WITH STATUARY AND PANELS IN BAS-RELIEF: A SIDE VIEW OF THE PROSCENIUM, SHOWING AN ENTRANCE FROM THE WINGS.



WITH A STATELY ROW OF CORINTHIAN COLUMNS SURMOUNTED BY STATUES: THE BACK OF THE AUDITORIUM IN THE TEATRO OLIMPICO.



SURMOUNTED BY STATUES OF VICENZA ACADEMICIANS: PART OF THE STONE BALUSTRADE OF THE BALCONY, LOOKING DOWN ON THE AUDITORIUM.

One of the most wonderful theatres in the world, considering its date, is the old Teatro Olimpico at Vicenza, which Mr. Ernest H. Shepard, the well-known artist, describes so vividly in his article on page 8. Especially interesting is the comparison he draws between it and our contemporary Elizabethan playhouses. "Think of it! a building the size of one of our big London theatres, complete with seating accommodation, and equipped with the finest and most ingenious

stage setting in the way of street scenes that I have ever set eyes on, built in the year of grace 1579, about the same time as a struggling English playwright named William Shakespeare was endeavouring to produce his plays under the most primitive conditions in England. . . . What an eye-opener for him had he seen this Italian theatre!" Goethe, who saw it in 1786, called it "the theatre of the ancients on a small scale—a work of inexpressible beauty."



## THE HOLY YEAR ENDED: THE POPE CLOSING THE HOLY DOOR.

PHOTOGRAPHS BY SPORT AND GENERAL.



LAYING THE FIRST THREE BRICKS WITH A GOLDEN TROWEL: POPE PIUS XI. (KNEELING IN THE CENTRE OF THE DOORWAY, WEARING HIS MITRE) PERFORMING THE CEREMONY OF CLOSING THE HOLY DOOR IN ST. PETER'S, AT ROME, AND THUS OFFICIALLY ENDING THE HOLY YEAR.



SHOWING THE MORTAR WHICH HE SPREAD ON THE THRESHOLD WITH A GOLDEN TROWEL, AND ON WHICH HE LAID THREE GILDED BRICKS STAMPED WITH THE PAPAL ARMS: POPE PIUS XI. PERFORMING THE CEREMONY OF CLOSING THE HOLY DOOR.

The Jubilee Year of 1925 was officially ended on the morning of Christmas Eve, when Pope Pius XI. performed the ceremony of closing the Holy Door in St. Peter's which had been opened for the pilgrims. The Pope entered the basilica, attended by the Pontifical Court and the College of Cardinals. After adoring the relics and pronouncing the Apostolic Benediction, he passed out through the Holy Door, at the end of the procession, as the last pilgrim of the year, and sat on a throne in the atrium while the final preparations for closing the door were made. He then descended from the throne, blessed and censed

the bricks and mortar, and knelt to spread the first layer with the golden trowel. On the mortar he laid three gilded bricks stamped with the Papal arms, blessed them again, and, having given the final benediction from the throne, returned in procession to the Vatican. Among the most memorable events of the Holy Year have been the canonisation of new Saints, the Vatican Missionary Exhibition, and the celebration of the sixteenth centenary of the Council of Nicæa. The number of pilgrims to Rome during the year, estimated at a million and a quarter, exceeded all earlier records.



# SINCE MANHATTAN ISLAND WAS BOUGHT FOR £5 WORTH

FROM THE JOHN WANAMAKER COLLECTION OF PAINTINGS IN THE PICTORIAL PAGEANT INAUGURATING

# OF TRINKETS: OLD NEW YORK—TERCENTENARY PAINTINGS.

THE TERCENTENARY OF NEW YORK. PHOTOGRAPHS SUPPLIED BY EDITORIAL SERVICES, LTD.



WHERE THE MODERN PEDESTRIAN RISKS HIS LIFE TO CROSS THE STREETS, FILLED WITH RUSHING MOTOR-CARS AMID A FOREST OF SKY-SCRAPERS: A RURAL SCENE OF FARMS AND MEADOWS IN THE NEW YORK OF 1794.



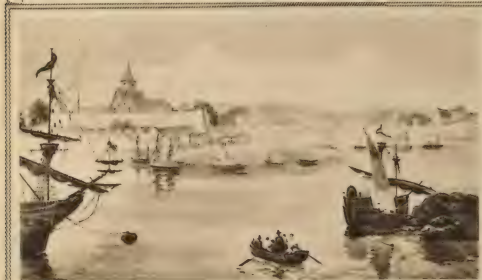
NAMED FROM THE ANCIENT PALISADES BUILT TO AS IT WAS BEFORE THE FIRE OF 1653—SHOWING



PROTECT THE TOWN FROM THE ATTACKS OF INDIANS: WALL STREET (ON THE EXTREME LEFT) THE OLD PRESBYTERIAN MEETING HOUSE.



NEW YORK IN THE MIDDLE OF THE EIGHTEENTH CENTURY: A PAINTING OF THE TOWN AS SEEN FROM THE HARBOUR IN 1740, SHOWING WAR-SHIPS AND OTHER VESSELS OF THE PERIOD, AND THE BUILDINGS ALONG THE WATER-FRONT.



FOUNDED ON MANHATTAN ISLAND IN 1624 BY THIRTY WALLOON FAMILIES FROM HOLLAND: NEW AMSTERDAM (AFTERWARDS NEW YORK) IN 1643.



NOW A STREET OF ROARING MOTOR-CARS AND FLASHING ELECTRIC SKY-SIGNS: BROADWAY, NEW YORK, AS IT WAS IN 1902—A VIEW LOOKING SOUTH.



THE FIRST ELEVATED RAILWAY IN NEW YORK, FIFTY YEARS AGO: A TRAIN ON A RAISED TRACK ABOVE THE PAVEMENT OF A STREET, IN 1875.



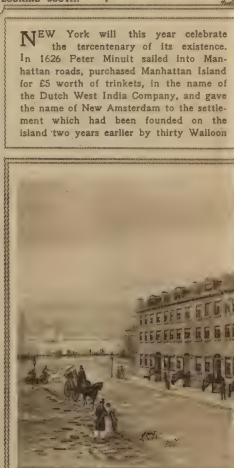
IN THE EARLY DAYS, WHEN THE FREEZING OF THE EAST RIVER MEANT SCARCITY OF FOOD AND POSSIBLE FIGHTS WITH INDIANS WHILE HUNTING, WINTER ON MANHATTAN ISLAND.



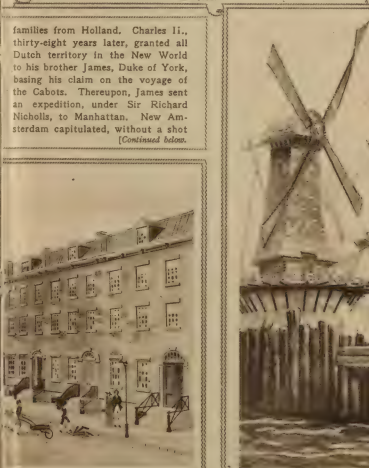
FIFTH AVENUE IN ITS YOUTH: THE FAMOUS STREET IN 1854, "LINED WITH BROWNSTONE HOUSES THAT WERE THE POCKET-RULE INSPIRATION OF JOB CARPENTERS."



NOW BROAD STREET. AN INLET MADE BY DUTCH SETTLERS INTO A CANAL.



WITH A PIG WANDERING AT LARGE: NAME OF GREENWICH STREET, THE



"MILLIONAIRE ROW" (A POPULAR RESORT OF DOLLAR KINGS, IN 1825.



MODELLLED BY THE FIRST DUTCH SETTLERS ON THOSE OF THE ZUYDER ZEE: WINDMILLS OF OLD NEW YORK, A SOURCE OF EARLY WEALTH.



SHOWING SIMMONS'S TAVERN (WITH AWNING, ON RIGHT), FREQUENTED BY WASHINGTON IRVING AND HENRY BREVOORT: WALL STREET AS IT APPEARED A HUNDRED YEARS AGO.

Continued.  
being fired, and was re-christened New York. In those days a great wooden palisade ran across the north of the town to protect it against the inroads of the native Indians. It was from this protective wall that the Wall Street of to-day took its name. Though its history begins only in Stuart times, New York is proud of its antiquity, and the tercentenary celebrations are likely to be taken up with enthusiasm by its citizens. A noteworthy beginning has already been made with an extraordinary pictorial review, in the great Wanamaker building, of the past, present, and future history of the world's second city. The record ranges from the days when Broadway was an Indian trail to the time, placed a hundred years hence, when, according to the descriptive catalogue, "the sky-scrapers of a new and vivid architecture will form a 'Grand Canyon.'" The pictorial pageant has been conceived on a characteristically titanic scale. The exhibits of historic buildings were painted under the direction of the Hungarian artist Willy Pogany. The futuristic exhibits have been prepared under the

direction of Harvey Corbett, one of the two architects responsible for the Bush Building in New York and Bush House in London. A number of artists and architects have been associated with the directors in the execution of the paintings, but the whole conception is to be ascribed to John Wanamaker himself. In whose great building the pageant is displayed. Some of the futuristic paintings are given on page 14 of this number. The visionary interiors of the houses are in keeping with the external features. The young Russian and American artists responsible for the indoor decorations of 2026 A.D. believe that American art will be inspired by machinery, which is America's striking contribution to the world's progress. Driving-wheels, dynamos, blades of aeroplanes, springs, cubes, and triangles have provided their inspiration for the decorative schemes of walls and ceilings. History, commerce, art, and prophecy are united in the production of a piquant exhibition, which is likely to attract New York's residents and visitors to the Wanamaker Building during the coming tercentenary year.



# NEW YORK OF THE FUTURE: A TITAN CITY OF "FAIRY-TALE" TOWERS.

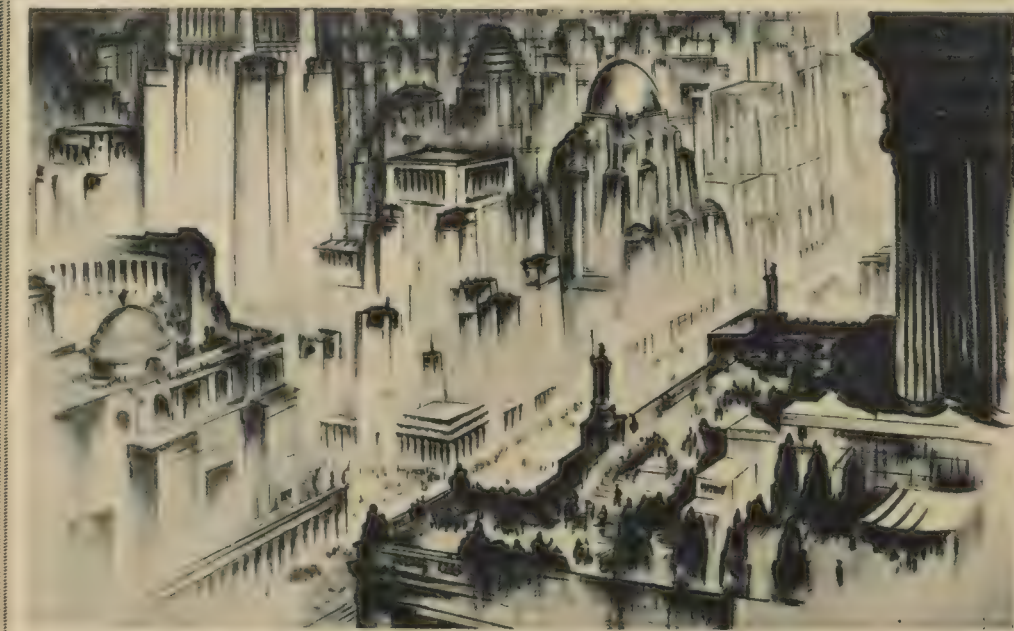
FROM THE JOHN WANAMAKER COLLECTION OF PAINTINGS IN THE PICTORIAL PAGEANT INAUGURATING THE TERCENTENARY OF NEW YORK



A VISION OF EAST SIDE, NEW YORK, A HUNDRED YEARS HENCE: TENEMENT BLOCKS PUT ON END, AS LOFTY TOWERS, WITH THE GROUND LAID OUT IN GARDENS.



"APPROACHING THE MAXIMUM OF THE ZONING LAW AND OF STEEL CONSTRUCTION": AN ARCHITECT'S IDEA OF A GIGANTIC TOWER.



AN ARCHITECT'S FUTURISTIC IDEA OF NEW YORK IN 2026 A.D.: CITY BLOCKS WITH BUSINESS OFFICES, AND APARTMENTS ABOVE AND BETWEEN THEM.



"PRICKED WITH INCREDIBLE PINNACLES INTO HEAVEN": NEW YORK OF THE FUTURE—A TITANIC "FAIRY-TALE" TOWER BY NIGHT.



ROOFED WITH A HUGE LANDING-PLATFORM FOR AEROPLANES, OVER AN UPPER STOREY OF LIVING APARTMENTS: A "BROOKLYN BRIDGE" OF THE FUTURE.

The Pictorial Pageant arranged by Mr. John Wanamaker in connection with this year's celebration of the Tercenary of New York (illustrated elsewhere in this number) includes some remarkable designs in futuristic architecture, suggesting what New York will be like a hundred years hence. "Present-day architects," says a note on the photographs, "basing their prophecies upon the natural evolution of existing architectural and town-planning practices, foresee New York of the future as a Titan city. Only buildings possible by steel construction will be erected. There will be gardens and swimming-pools seventy storeys up, open to the clean winds

blowing from the Atlantic or the Adirondacks. Tenement houses will be placed on end, giving free ground space for parks and gardens. Living-apartments will be built above and between great blocks of city offices, and on the spans of bridges. Aeroplanes will land on the roofs of buildings and on huge platforms above the docks. A 'super-Gothic' cathedral, seventy floors high, represents some large department store. It is prophesied that the buildings of the twenty-first century in New York will combine the stateliness and solidity of the Gothic with the grace and delicacy of 'fairy-tale' architecture."



## A NEW NATIONAL TREASURE: THE VYVYAN "SALT"; AND ANOTHER.



JUST ACQUIRED BY THE VICTORIA AND ALBERT MUSEUM: THE VYVYAN SALT, A FAMOUS PIECE OF ELIZABETHAN SILVER BEARING THE LONDON HALL-MARK FOR 1592, AND ONCE AN HEIRLOOM OF THE VYVYANS, AN OLD CORNISH FAMILY. (HEIGHT NEARLY SIXTEEN INCHES.)

AFTER efforts extending over more than a year, the Victoria and Albert Museum has succeeded in acquiring the Vyvyan Salt, a piece of Elizabethan silver of exceptional interest which will rank as one of the major possessions of the Museum. For this result the public are indebted to the generous assistance of the Worshipful Company of Goldsmiths, the National Art-Collections Fund, and Mr. Edmund A. Phillips, the balance of the purchase money having been met out of the Parliamentary vote for museum purposes. This standing salt, one of the finest in the country, was formerly a family possession of the Vyvyan family of Trelowarren, Cornwall. It is designed as a square tower, supported on four

(Continued below.)




A KINDRED ELIZABETHAN WORK ALREADY IN THE NATIONAL COLLECTION: THE MOSTYN SALT, BEARING THE LONDON HALL-MARK FOR 1586-7.

(Continued.)


lions and surmounted by a domed cover carrying a figure of Justice. An uncommon feature consists in panels of *verre eglomisé* (glass decorated with gold and silver leaf and colour), bearing designs and motives adapted from Geoffrey Whitney's "Choice of Emblemes," published in 1586; medallions of similar work on the cover show heads of heroes of antiquity. The silver is richly gilt throughout, and embossed with characteristic Elizabethan decoration of masks, fruit, and cartouche-work. It bears in various places the London hall-mark for 1592, with an unknown maker's mark, "WH," and what is thought to be a flower. The whole is admirably built up and proportioned, and stands in all nearly sixteen inches in height. It is exhibited among the Recent Acquisitions in the Central Court (Room 43). As a companion to the Vyvyan Salt we also illustrate another beautiful example of the Elizabethan silversmith's art, also made during the lifetime of Shakespeare. This is known as the Mostyn Salt, from the fact that it formerly belonged to the Mostyn family. It is of silver-gilt, elaborately chased and embossed, and the cover is surmounted by a vase (with the finial missing). It bears the maker's mark "T," in a pearled border, and the London hall-mark for 1586-7. It was acquired by the Victoria and Albert Museum in 1886.

By Courtesy of the Victoria and Albert Museum.





## THE WORLD OF SCIENCE.



### THE JUMPING-HARE.

By W. P. PYCRAFT, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

IT is so many years ago since a specimen of that most remarkable animal, the jumping-hare, was seen alive in this country that I feel constrained to enlarge upon the event. For now that the Christmas holidays are with us there will be many who will be visiting the "Zoo," and will be glad to seize

Pleistocene period it occurred in Germany. What led to its extinction we do not know. Then there is an American species which ranges from Labrador to Mexico. This is known as the jumping-mouse. Though little more than three inches in length, not counting five inches of tail, it displays the most amazing leaping powers, clearing ten feet at a bound, which is relatively much greater than the thirty-foot leap of the jumping-hare. There is another point about this little animal which is worth noting. And this concerns the nature of the country it inhabits. It is equally at home in high land or low, forest or pasture, cultivated field or swamp; and, unlike all its other relatives, it will venture abroad by day as freely as at night. Here, then, we have one of those puzzling cases where the usual evidence of "adaptation to environment" seems to receive a check. For throughout this widely-changing environment the structural characters are the same.

These structural peculiarities may now be considered. The most conspicuous, of course, concern the hind-limb. This, as in the kangaroo, has become materially modified by the enormous elongation of the "sole-bones" of the foot—the "metatarsals" of the anatomist. The fact that they are so exceptionally long is not, however, their only peculiarity, for all the originally separate bones have become welded together to form a "cannon-bone" equivalent to that of the horse. This we may put down to inevitable responses to mechanical stimuli, set up by the impacts of leaping, which are akin to the stimuli set up by galloping. But, since all jerboas leap after the same fashion, why have some species retained the primitive number of five toes while some have but three?

Leaping, however, is not their only means of progress. While quietly feeding they walk upon all-fours. This is really rather surprising, having regard to the fact that the fore-limbs have become excessively reduced in size, so much so that generally they appear to have but one pair of legs, the fore-legs being drawn close up to the neck, so as to be practically invisible. They seem to be brought down only when walking, or when feeding, when they are used as hands, after the fashion of the squirrel. We must attribute their reduced size to their relative

unimportance. They could evidently be dispensed with as a means of locomotion, while as hands they are subjected to no great strain, for they are called upon to do no more than hold small seeds, or leaves, grass, and berries.

We are so apt to take things as we find them, without asking why we find them thus. The precious gift of inquisitiveness most of us lose with our childhood, when we cease to ask what the crocodile has for dinner. Which, "O best beloved," is a great misfortune for us, for thereby we lose not a little of the joy of living, and at the same time starve our minds. Why, then, have the jerboas got such long hind-legs? Directly we set out on this enquiry we find that there



RELATIVELY A BETTER LONG JUMPER THAN THE JERBOAS:  
THE LITTLE AMERICAN JUMPING-MOUSE.

"The prodigious leaping powers of the little American 'Jumping-Mouse' exceed even those of the longer-legged Jerboas. In its general appearance it looks very like a mouse with an unusually long tail. The sole-bones of the hind-foot are not excessively long, and they are not welded together to form a 'cannon-bone.'"

Photograph by E. J. Manly.

the opportunity of seeing so rare and strange a creature. Colonists in distant lands are inevitably confronted with new and strange types of animals, and naturally cast about to find names for them, and strive, as a rule, to match them with some animal with which they were familiar in the homeland. Hence, then, the name "jumping-hare"; for there is certainly something hare-like about this animal, not merely in the matter of size but also in coloration, though the muzzle is more pointed and the ears shorter and more tapering than in the hare. The long hind-legs certainly suggest those of the hare. In the long bushy tail and the curiously small fore-legs, however, we have two very striking and important departures from our type.

As a matter of fact, this animal is not in the least related to the hare. It is, indeed, a jerboa, the largest species of its tribe, and furthermore peculiar in having its tail so thickly furred. Having regard to the fact that it is confined to Africa, where it is to be found from the south of the Equator to the Cape, but only in desert country, it seems strange that it should need such a furry tail and such thick fur on the body, for the heat of such areas is intense. But it is a nocturnal creature, and spends the day in its burrow; hence it is but rarely seen, though it is by no means scarce in point of numbers. Deserts, however, even in Africa, are apt to be very cold places at night, when the jumping-hare sallies forth to feed and hold its revels. So it may be that it needs the protection of long fur after all.

If the jumping-hare were the only known form of jerboa in Africa, we might adopt this interpretation as sufficient to explain the facts. This, however, is not the case, for in the deserts of Egypt and Arabia we find the typical jerboa, rather like large, sandy-coloured mice, and with relatively longer legs and tail than in the jumping-hare, and, furthermore, that tail has merely a tuft of hair at its tip. In the matter of habitat, as well as habits, it agrees with its vastly larger relative. So, then, we are at a loss to explain the extreme hairiness of the giant of the family.

Before passing to the still more striking peculiarities of these creatures, something must be said as to their geographical distribution, for this is interesting. To begin with, they are by no means confined to Africa. There is one species, the "five-toed jerboa," of the genus *Alactaga*, which ranges over the whole of the Steppe area of Central Asia into Persia, and is found also in South-eastern Europe as far as the Crimea. But, furthermore, during the



WITH MUCH LONGER LEGS THAN THE JUMPING-HARE  
FROM WHICH IT DIFFERS IN MANY OTHER RESPECTS:  
THE TYPICAL NORTH AFRICAN JERBOA.

Photograph by E. J. Manly.

are some which have not. These are members of the rat-like genus *Sminthus*, of Eastern and Northern Europe and Central Asia. So rat-like are they that at one time they were regarded as members of this family. As they lack the great leaping legs, the hall-mark of jerboas, this mistake is easily understood. It was not till they came to be critically examined that it was found that in all other characters they are indubitable jerboas. We must regard them, apparently, as answering to the ancestral stock from which all were derived. But why were these great jumping limbs developed?

Still further interest is added to this theme when we reflect that quite a number of other animals, not even remotely related to the jerboas, have developed precisely similar hind-limbs. Reference has already been made to the kangaroos. But there is, another marsupial in like case—the Australian "jerboa pouched-mouse." True, the legs are not so long, relatively, as in the true jerboas, but they simulate them, and, furthermore, the tail ends in a tuft of hair, as in all the jerboas save the jumping-hare.

At the other end of the scale, we have that extraordinary creature, the tarsier of the Malayan region, a lowly relative of the monkeys. Here, again, we find a strikingly elongated hind-leg, and a tail ending in a tuft. But in this case the elongation of the leg has not come about by the lengthening of the bones answering to those which are enclosed within the soles of our feet, but by excessive lengthening of the two uppermost bones of the ankle-joint! Enough has probably been now said to prove that the spirit of insatiable curiosity displayed by Kipling's inimitable Elephant's child should be gently nurtured, rather than repressed.



A RARE AND STRANGE NEWCOMER TO THE "ZOO": THE CAPE  
JUMPING-HARE, THE GIANT OF THE JERBOAS, PECULIAR FOR ITS  
EXTREME HAIRINESS AND THICKLY FURRED TAIL.

"In this picture of the Cape Jumping-hare the fore-legs have been moved slightly away from the body, revealing the small size of the long slender claws. The hind-foot has four toes; in the typical Jerboas only three remain."

Copyright Photograph by D. Seth-Smith.



# WINTER IN BIRDLAND: HELP FOR FEATHERED "FRIENDS OF MAN."

PHOTOGRAPHS AND FOOTNOTE BY C. H. STABLEFORD.



WITH NUT-KERNELS SUSPENDED FROM THE FLOOR ON WHICH IT IS BUILT: A GARDEN HOME OF A BLUE TIT FAMILY.



"IF THE TITS ARE FEW, THE FRUIT TREES SUFFER ENORMOUSLY": BLUE TITS AT A GARDEN BIRD-TABLE IN WINTER.



"IF THRUSHES AND BLACKBIRDS ARE SCARCE, THE SOIL HAS HORDES OF GARDEN VERMIN": A RUSTIC BIRD-SHELTER.



WAITING FOR BREAKFAST TO BE PROVIDED BY HUMAN NEIGHBOURS: A GROUP OF STARLINGS AT A GARDEN BIRD-TABLE.

"Not many years ago," writes Mr. C. H. Stableford, "the public was almost supremely indifferent to bird-life. In those days the birds were something to be trapped, and shot, and eaten, but very different is the attitude towards them to-day. For bringing about such a change no small thanks are due to the pluck and enterprise of bird-photographers. . . . To-day it is generally recognised that, on the whole, the bird-creation is of inestimable benefit to mankind. . . . It is doubtful whether, even with selected classes of birds, anything has been really gained by killing them. On the other hand, it is definitely established what a boon some birds are. If the swallows are scarce, we have plagues of small flies.

If the tits are few, the fruit trees suffer enormously. If the thrushes and the blackbirds are scarce, the soil has hordes of garden vermin. Even the ubiquitous and despised sparrow is a splendid scavenger. . . . There is a growing desire to cater for birds in winter, when they are sorely pressed for food. . . . Bird-tables and bird-shelters offered for sale range from the simplest things to elaborate affairs, but the bird-lover with limited means can often knock together quite presentable contrivances on which to place the provender. Even the ways of the wily cat can be circumvented by putting the table or shelter high enough, and fixing it out of reach of the feline predator."



## FILMING FAUNA: OBSERVATIONS IN AFRICA.

"THROUGH WILDEST AFRICA." By F. RATCLIFFE HOLMES.\*

THE Past is lingering in the Present in Central Africa; but the natives of many a fertile square mile are no longer lazily ignorant and languorously unconscious of advance. They are less parochial than they were; walk less alone; know the train, the car, the motor-boat, and the European; think commercially and trade Imperially. Yet the wearers of the bowler and the "boater," the reach-me-down, the tennis suit, and the epauletted uniform do not reign supreme. They have rivals in the Wild, cousins removed enough to credit the witch-doctor, cherish old customs, and breed children like those of Kitungulu, who, when Mr. Ratcliffe Holmes and his party sought to conjure them into amiability, ran screaming to their mothers, "as terrorised at our colour as would be a tiny tot at home at the approach of a black man."

Such as these were the explorer's quarry, and he had not very far to seek: always the untutored hovered on the frontier of the "civilised."

At Ndola, "the edge of beyond," are tennis courts of beaten ant-earth and a nine-hole golf-course whose "greens" are sanded circles; but there are man-eating lions which come with the rains! Elisabethville is "a surprisingly large, ambitious, and modern town, which has risen magically on the fringe of great copper mines owned by the Union Minière"; but the road from it to the Luapula is "an indefinite sort of track, consisting of rock-hewn ruts more or less hidden by vegetation, and a tiny path trodden by countless native runners." Luanza, "the pride of Lubaland," is orderly and well planned—there "you may have the lost starting-handle of a motor replaced, a typewriter repaired, or a book printed"—but it is reached by way of a river which runs through many miles of "country desolated by sleeping sickness, where tsetse-fly and hippo bite one all day, and mosquitoes and a dozen other things bite one all night," a river of beauty—and crocodiles and snags.

So it goes on: mocking the new are things prehistoric and very ancient usages; fetishes and fierce fighting-men; fears and superstitions as time-worn as the valleys, the forests and the mountains; Nature defiant.

Even the medicine-man persists. "Not so many years ago the magicians possessed an influence before which even native kings quailed; the march of civilisation in the Luanza district at any rate has wiped them out, though in the interior the grim paraphernalia of the craft may still be found. . . . Just before our visit, for instance," notes the author, "the ordeal of the poison cup had been enacted in a village quite close at hand. For countless ages this barbaric test has been applied to decide the guilt or innocence of a suspected wrongdoer, or one who had earned the ill-will of the witch-doctor. The poison used is a concoction of certain herbs in the manufacture of which the Lubans are great experts, and which is very deadly. The suspected person takes it at the hands of his nearest relative, and if, after drinking, he survives, he is innocent. Mostly he is guilty." A powerful fetish is "the eating of a small portion of a dangerous beast killed in the chase. In the case of a lion, for instance, this is considered not only to endow the consumer with something of the animal's strength, but to impart a scent which will always remain and be recognised and respected by every other member of the species."

Which brings us to the chief object of the expeditions—the taking of cinematograph films of the fauna of the country. Concerning this, and the observations consequent upon stalking and upon hiding in "blinds," Mr. Ratcliffe Holmes is exceptionally interesting, more especially as he challenges conventional ideas.

His classification of beasts in the order of their active hostility towards man will be accepted by most hunters, more particularly by those whose chief weapon is the camera. "It would appear," he notes, "that lion are not particularly dangerous unless molested; that rhino are a constant source of danger, which, however, may be avoided, and is not

necessarily attended with fatal results; that elephant, unless wounded, are not inspired with a lust to kill; but that buffalo are even more likely to attack than any of the others, and in such a way and such numbers as to make defence impossible. On the whole, there seems to be no doubt that for sheer savagery the palm must go to the buffalo, that they are entitled to be considered by far the most dangerous of African big game, and it is indeed not improbable that they are responsible for the deaths of more people, white

great fear when we first attempted photography at close quarters was that the camera would be seen or heard, or both, and our efforts spoiled in either event. The site of the hide-up was, of course, always most carefully chosen, with due regard to the line of approach and the prevailing winds, for we knew well enough that, however completely we might be hidden, one puff of human scent would suffice to send our quarry scurrying off. However careful we might be in fashioning the 'blind,' it was

necessary to leave some small space through which the lens might protrude and swing from side to side, and thus it was always visible to the human eye quite a long way off. The whirr of the mechanism was small, but a noise easily to be detected by the human ear at some distance. . . . We lost not a single picture. . . . It dawned upon us gradually that though they heard a noise it conveyed nothing to them in particular, because it was not associated with a movement. Possession of so keen a sense of hearing as one imagined them to have would surely have enabled them to classify the noise as something suspicious, and to be treated accordingly. . . .

They failed to see either us or the camera. . . . The animals tried hard enough to see what was happening, but failed utterly, so that one is forced to the only possible conclusion, namely, that for analytical purposes their eyesight is much inferior to our own. All this goes to prove, I think, to what an enormous extent animals depend upon their noses."

As to "camouflage": "It is perfectly true that the peculiar markings of certain animals may, in surroundings of an equally peculiar nature, cause them to be almost invisible at a distance, but not more so than a golfer in a red coat standing beside a Post Office pillar-box."

"The true test of the theory is not whether animals, curiously marked, like the giraffe, the zebra, and the leopard, are difficult to see in surroundings which happen to be similar, but whether this curious marking does actually camouflage them in places to which they commonly resort."

"So far as giraffe are concerned, the fact is that they are mostly to be found feeding upon the young shoots of thorn bush, or grazing in the open plains. When on the move they catch the eye at a great distance, being, of their conformation, more obvious than any other animal. Seen with the sun full upon them the reticulated variety are no less conspicuous than a patchwork Pierrot in a cricket field. . . . As for the zebra, there is nothing on earth so visible at so great a distance as this boldly striped animal when standing broadside on in the sunlight. . . . I cannot see that there is any real reason for assuming that Nature protected animals in this way against man. When the zebra was given its stripes modern man and modern arms did not come into the argument, and primitive man could do no harm except at so close a range that the finest camouflage would be useless. If it is suggested that the supposed colour protection is designed as an aid against the natural enemies of game animals, that is the greater carnivora, then the whole argument crashes to the ground for the simple reason that carnivora hunt, not in the full glare of midday, but in the early dawn or dusk, and that they hunt mainly by scent and very little by sight."

For the rest, it may be added that Mr. Ratcliffe Holmes's book is never lacking in vital matter, whether it be commentary on beasts of the field or birds of the air or creeping and crawling things; or picturesquely narrated notes upon tribes such as those natural gentlefolk, the Masai; upon film-eating crabs; the life-destroying "devil-mountain"; the Erok, "people of the mists"; Kilimanjaro, "the mighty jewel, with a wondrous setting," the Mountain of Mystery; or the crater of Ngorongoro, a pit over thirty miles in circumference and sheltering anything from fifty to one hundred and fifty thousand head of game, according to season, a pit saved by the war from becoming the meat-preserve of a German cannery!

E. H. G.



THE LAST WITH HER BABY SITTING, JOCKEY-FASHION, UPON HER BACK: A TROOP OF BABOONS.

Reproduced from "Through Wildest Africa," by Courtesy of the Author, Mr. F. Ratcliffe Holmes, and of the Publishers, Messrs. Geoffrey Bles, Ltd.

and coloured, in any one year than any of the rest, with the exception of man-eating lions."

Where he will meet opposition is in his considered statements as to the senses of wild animals and their so-called protective coloration.

"The most surprising discoveries we made," he says, "were with regard to the sight and hearing of the animals with which we came into close contact. We, in common I imagine with most people, had previously understood these senses to be remarkably keen, comparable even to their extraordinary sense of smell. Our observations taught that the eyesight of these animals—with the excep-



NO LONGER "PRACTISING": A LUBAN WITCH-DOCTOR.

"His equipment . . . consisted of an enormous gourd mask which entirely enveloped his head and rested upon his shoulders, he using the mouth as a peep-hole. . . . His insignia consisted of a five-foot carved sceptre . . . with an ugly little image perched atop of it, and a thousand-years-old pedestal tom-tom borne on the shoulders of three carved kneeling female figures."

Reproduced from "Through Wildest Africa," by Courtesy of the Author, Mr. F. Ratcliffe Holmes, and of the Publishers, Messrs. Geoffrey Bles, Ltd.

tion of the baboons, who, like all simians, have keener eyes than ours—is not only different to that of human beings, but under certain circumstances quite inferior to it, and that their hearing, so far as giving them definite information is concerned, is not at all remarkable, and is never acted upon except when confirmed by one of the other senses. . . . Our

\* "Through Wildest Africa: A Story of Travel." By F. Ratcliffe Holmes. (Geoffrey Bles, 16s. net.)



“Antique Pillars Massy Proof and Storied Windows Richly Dight.”

FROM THE PAINTING BY PIERRE GASTON RIGAUD, ENTITLED “SOLEIL DE ONZE HEURES (CHARTRES),” EXHIBITED IN THE PARIS SALON  
SOCIÉTÉ DES ARTISTES FRANÇAIS, 1925.



MORNING SUNLIGHT IN CHARTRES CATHEDRAL.



# THE PIGEONS OF ST. PAUL'S: A WINTER SCENE IN LONDON.



AN ENGLISH COUNTERPART OF A FAMILIAR SCENE OUTSIDE ST. MARK'S AT VENICE: "FEEDING THE PIGEONS AT ST. PAUL'S CATHEDRAL"

FROM THE PAINTING BY J.M.W. TURNER. (COPYRIGHTED.)



## "The New Soft-fallen Mask of Snow."

FROM THE PAINTING BY IWAN CHOULTSÉ, ENTITLED "DERNIERS RAYONS," EXHIBITED IN THE PARIS SALON  
(SOCIÉTÉ DES ARTISTES FRANÇAIS), 1924.

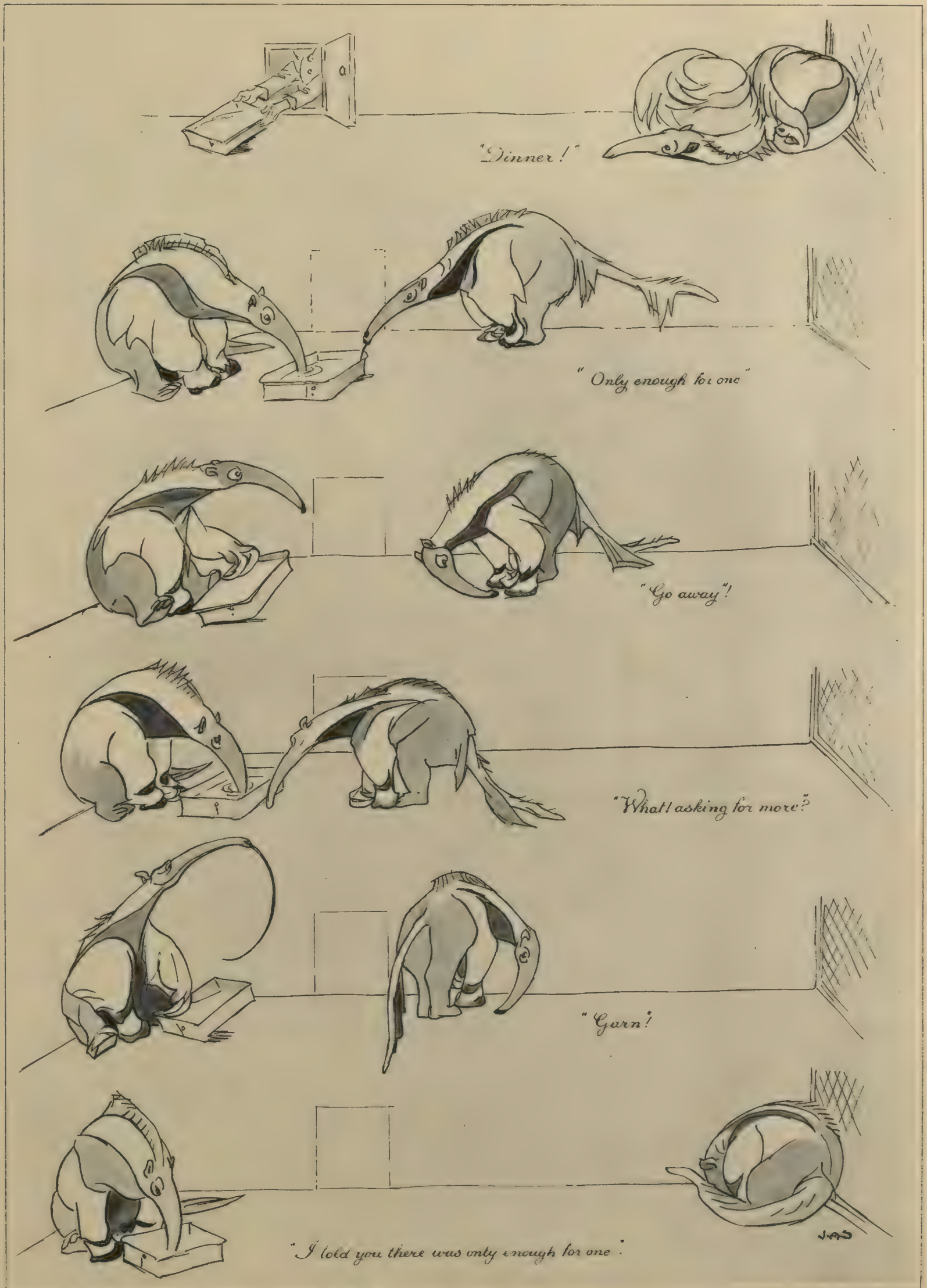


EVENING LIGHT ON A WINTER LANDSCAPE.



# HUMOURS OF THE "ZOO": STUDIES OF ANIMAL LIFE—No. I.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY J. A. SHEPHERD.



## THE GREAT ANT-EATER'S FEEDING TIME: TWO FOR DINNER, BUT DINNER FOR ONE.

We begin here a new series of "Zoo" drawings by that inimitable animal-artist, Mr. J. A. Shepherd, whose records of Blinx and Bunda proved so popular last year. "The Great Ant-Eater," he writes, in a note on this page, "has a very long tongue, which he apparently uses as a vulgar expedient, as the above sketch shows. He is also characterised by the mass of long hair clothing the enormous tail. The 'Zoo' specimens also have tails, but

they must not be talked about. The keeper assures us that they 'got damaged in the packing,' and arrived at the 'Zoo' in poor condition. Ant-Eaters wake up for dinner, after which they adopt the early-closing system, and visitors see them no more. They lack teeth, but all the same they are to be found in the Rodents' House at the 'Zoo.'" The tongue is used to thrust into ants' nests.—[Drawing Copyrighted in the United States and Canada.]



# "FLORIDA FEVER": A BOOM IN WHICH A "NEWSBOY" MADE £3,600,000.

DRAWN BY BRYAN DE GRINEAU, OUR SPECIAL ARTIST LATELY IN FLORIDA.



## "INVESTING IN SUNSHINE": TYPICAL INCIDENTS CONNECTED WITH THE VAST SCHEMES OF DEVELOPMENT NOW IN PROGRESS IN FLORIDA.

The great land "boom" in Florida has during the past year caused a stampede of speculators into that State from all parts of America, and there are reports of enormous fortunes having been made in real estate. One lawyer who, in 1917, invested a little money in Miami Beach, is now said to be worth £4,000,000. Another investor, who had begun life as a newsboy, is said to have bought an island for £20,000, added to it by dredging, built a causeway to the mainland, and sold it for £3,600,000. His success, it appears, has made the manufacture

of islands a new industry, and a company has been formed to construct them. Business sites in Miami have been sold for £60 a square foot, whereas, a few months ago, £40 a square foot for a plot in the heart of New York was the highest price so far paid for land in the United States. Land in Florida began to attract purchasers just after the War, when a few far-sighted American capitalists laid out whole towns on empty beaches, with theatres, casinos, country clubs, and luxurious hotels. Property sales at one town alone amounted to over

(Continued opposite.)



## WHERE LAND HAS FETCHED £60 A FOOT: CASES OF "FLORIDA FEVER."

DRAWN BY BRYAN DE GRINEAU, OUR SPECIAL ARTIST LATELY IN FLORIDA.



WITH A SEMINOLE INDIAN COLOSSUS FOR SIGN-POST: CAR-LOADS OF REAL-ESTATE BUYERS ARRIVING IN FLORIDA.

*Continued.*

£10,000,000. An American writer, Mr. Kenneth L. Roberts, in an article on "Florida Fever," in the "Saturday Evening Post" (New York), describes the land rush as "the most stupendous migration that the world has ever known," and says that "the main road between Southern Florida and Washington presented the appearance of an articulated serpent 1500 miles in length composed entirely of automobiles." He calculates that at least 4000 people entered Florida daily by car, another 3000 a day by train, and 200 by boat; "at the most conservative estimate the number of outlanders who entered the State during

the year of the Big Rush was more than 2,500,000." Many, however, returned disappointed, having failed to "get rich quickly" by investing in real estate. The holding of a public auction on the site of a proposed new "sunborn" city attracts motorists from far and near. All the professional and amateur dealers in real estate from Palm Beach and Miami take a hand. A feature of the great new motor highways of Southern Florida is the presence of huge advertising figures of Seminole Indians in their strange costume, pointing out the way to the auction headquarters.—[Drawings Copyrighted in the United States and Canada.]



# The World of the Theatre.

By J. T. GREIN.

## THE MAGIC OF BROADCASTING.—THE FELLOWSHIP OF PLAYERS.

IT was one of those black days when the sun hides behind the clouds and a leaden sky damps the ardour of an energetic soul. There was no singing in the bath, nor a smile hovering over the breakfast table. Even the reading of the morning paper was a toil, and in the smoke of the first cigarette there was no exhilaration. Yet the day's work had to be done, and so I sat down at the desk, gripped the pen, and stared at the white paper that lay before me as arid as the sands of the Sahara. The thoughts would not come; the brain was at a standstill; there I sat listless and sad. I pondered and pondered, but it was like squeezing a stone. "Try Swedish exercise," said an inner voice. So up flew the arms, swirled the legs, and my head rolled on its axis till I heard the muscles creaking. Now for it once more!—and the same negative result. Down went the pen with muttered unparliamentary language. I slammed the door and went for a walk. The wind was east; the sort of wind that silences even the birds in the trees, that makes youth look like middle-age, and shrivels leaves and flowers as if hiding in fear. A brisk pace brought slight relief; at least I felt that there was blood in my veins instead of cold water. But the whole of that day was misery—that unspeakable misery which all writers know and which conjures up the terror that we are down and out and done for—that we shall never be able to write another line. Hence the temptation of the evil spirit—he who lives in the bottle. But I would have none of him. We know him. He is what Mephistopheles was to Faust—a traitor and a cheat. He creates in you the fool's paradise. He fills you with inspiration, lifts you to the seventh heaven, and bang! you crash into the void like a disabled aeroplane. Slowly, painfully, wantonly, the black day crept towards the evening. Somehow I had killed the time by idle talk and unprofitable reading. Conscience pricked, and like the drone of bells echoed within the sound: "Nothing done—nothing done." It was maddening, and, glummer than ever, I re-entered the study. Pen and paper still lay in waiting. I sat myself down in my easy-chair and thought—of nothing. I ransacked, I hammered, I battered my brain; nothing doing! There was a wall between me and imagination.

I glanced at my evening paper; my eye fell on the Broadcasting Programme—it was seven by this time. A well-known man was going to hold forth

to me. Somehow the day's mournful traffic sank into oblivion. I began to think. Yes, there is a great deal in contact, and contact is the secret power of broadcasting. What a blessing to the infirm, what a light to dim and darkened eyes, what consolation to lonely souls who live in the great city friendless and forgotten! In the midst of this musing, I was roused by clarion sounds. The speaker had long since

Every praise is due to the skilful production and satisfying presentation of "Othello" by the Fellowship of Players. Quite obviously, the play has been well rehearsed; the action ran smoothly and from start to finish without any of those disturbing hesitations or halts that too often mar Sunday productions. Costume and setting were all that could be desired, and the whole performance, taken as an entity, was distinctly good.

The noble Moor, with "his free and open nature," was safely entrusted to Mr. Godfrey Tearle. It is not the first time that he has essayed the rôle, and he certainly has never played it better. There he stood, the very figure of romantic chivalry, addressing the Senate in accents of moving sincerity and informing the character with rare dignity. It was a fine moment, but somehow the promise was not completely fulfilled. As the play developed towards that shattering climax in the third act, he hardly rose with it. That restraint, which was so compelling at the outset, now reined him too hard, and the passion, so slow to fire, did not consume with its overwhelming intensity. Yet the study never lost its grip, and by his earnest and sincere acting he dominated the play.

The Iago of Mr. Cedric Hardwicke was full of good points. Here was the confiding and convincing Ancient playing with the simple-hearted, trusting Othello, weaving a web of destruction with sure fingers. In no scene was he more effective than when he distilled his poisonous suspicions regarding Desdemona and Cassio. Yet he lacked the bite of supreme devilry. Iago is the born criminal—not the type who through weakness falls into crime, but who by strength never falls out of it. This sense of infinite cunning and subtlety never possessed him, and those soliloquies that reveal his secret heart lacked illumination. The Cassio of Mr. Douglas Burbidge was adequate, but in the brawl in the second act not adequate enough. Great praise is due to Mr. Michael Raghunath as Roderigo, who struck a neat and effective cameo of the young Venetian. Miss Laura Cowie was admirable as the pert Emilia, and Miss Dorothy Holmes Gore gave to the tender Desdemona a delicate grace that grew with the deepening tragedy into a pathetic despair. It is not easy to give full credit to all who played so well, but no appreciation would be complete without mentioning Mr. E. A. Walker's Brabantio and the vivacious Bianca of Miss Dorothy Rundell.



PLAYING A LEADING PART IN "9.45," THE NEW MYSTERY PLAY AT THE COMEDY THEATRE: MISS DOROTHY TETLEY.

Miss Dorothy Tetley is the clever young actress who, appears as Ruth Jordan in the new and thrilling mystery play, "9.45," by Owen Davis and Sewell Collins, produced at the Comedy just before Christmas. Ruth Jordan is one of the lovers who are, among various other people, suspected of murder, and the part provides opportunities of which Miss Tetley takes full advantage.

Photograph by Dorothy Widdings.

ended his discourse; the orchestra played the "Tannhäuser" Overture. It made me tingle all over. Here it was in my room, this majestic music, this rhapsody of all that is romantic and powerful and virile. It was as if the sun had burst forth after that day of gloom. I felt another being; the chords filled me and thrilled me. "Enough of this lingering," said the voice within; "get up, buckle to, throw yourself into the fray!" *Ta-ta-ta* blared the trumpets—a call to arms.

I began to write. Solemnly the rhythm of the music guided the pen; whatever else might follow, the introduction of my essay would be as solidly built as the portals of a castle. Imperceptibly, I glided into lighter vein. What was that? What were these gay melodies that made my soul dance within me, made me feel frolicsome, prompted my feet to hop and trip, drove my pen to speed in gallop? It was Offenbach's "Orphée aux Enfers" that tickled my ear on its merry march to my mind; and oh! the memories of youth! And again the tempo changed. From the gay Boulevard the thoughts travelled to the noble approach of Buckingham Palace. The orchestra played Elgar's "Pomp and Circumstance"; a warm ringing baritone voice sang "Land of Hope and Glory." It struck me in the right mood. I had been writing of plays—plays that amuse, plays that entertain, plays that uplift the masses. I was nearing my peroration—I was claiming its right to live for the drama of England, its effect on the masses, the bounden duty of the nation to support it, albeit that its maintenance would burden the Exchequer. Onward the pen careered, enthusiasm winging its progress. "Hope!" sang the harps in the air. "Glory! Glory!" proclaimed the symphony of instruments and voice. When the tones died away, when the last word was written, I awoke as from a dream.

The Magic of Broadcasting had wrought its spell. It had illuminated the evening of the black day by the flame of inspiration.



IN THE TITLE-RÔLE OF HER HUSBAND'S NEW PLAY, "MOZART," RECENTLY PRODUCED IN PARIS: Mlle. YVONNE PRINTEMPS AS THE GREAT MUSICIAN IN YOUTH.

Photograph by Meurisse.

on "Contact"—how the better knowledge of people led to better understanding. The programme began. Incidentally he mentioned that the world was not such a sad place after all if one sought but contact with kindred souls. His simple, human way appealed



A FAMOUS FRENCH ACTOR-DRAMATIST IN HIS OWN PLAY, "MOZART," AT THE THÉÂTRE EDOUARD VII. IN PARIS: M. SACHA GUITRY AS M. GRIMM.

M. Sacha Guitry's charming new play, "Mozart," recently produced at the Théâtre Edouard VII. in Paris, is founded on the early life of the great musician, but owes more perhaps to fantasy than strict biography. Mozart has come to Paris in 1776, at the invitation of M. Grimm, and the tender passion interferes with his musical ambitions. The piece has a musical setting, and Mlle. Yvonne Printemps (Mme. Sacha Guitry), as Mozart, has some delightful songs.—[Photograph by Meurisse.]



# FROM TROOPER TO SHAH: THE ELECTION OF RIZA KHAN.

PHOTOGRAPHS BY P. AND A.



HOW THE PERSIAN CONSTITUENT ASSEMBLY VOTED IN THE ELECTION WHICH RESULTED IN RIZA KHAN BEING CHOSEN SHAH OF PERSIA BY 257 VOTES TO 3: A GROUP TAKEN OUTSIDE THE GOVERNMENT BUILDINGS AT TEHERAN, SHOWING THE BALLOT BOXES IN WHICH THE VOTES WERE PLACED.



THE LATEST WEARER OF "THE CROWN OF DARIUS": RIZA KHAN READING AN ADDRESS TO THE CONSTITUENT ASSEMBLY AT TEHERAN ON THE OCCASION OF HIS ELECTION AS SHAH.



ONE OF THE FIRST STATUES ERECTED IN PERSIA, WHERE THEY HAVE BEEN TABOOED AS CONTRARY TO THE KORAN: A GILDED FIGURE OF RIZA KHAN AT RESHT.



DURING THE CEREMONIES IN WHICH RIZA KHAN (FORMERLY PRIME MINISTER OF PERSIA) WAS PROCLAIMED SHAHINSHAH (KING OF KINGS) RIZA SHAH PAHLEVI: THE NEW SHAH DRIVING IN PROCESSION THROUGH TEHERAN, ESCORTED BY MILITARY CHIEFS, ON THE OCCASION OF HIS ELECTION TO THE THRONE.

A historic event took place at Teheran last month, when the Prime Minister, Riza Khan, was chosen Shah of Persia by the Constituent Assembly, by 257 votes to 3, at a special election. He was afterwards proclaimed as Shahinshah (King of Kings) Riza Shah Pahlevi. He thus exchanged the black kalpak of a Persian general for the jewelled tiara known to the Persians as "the crown of Darius." It has been made hereditary in his family, the succession being limited to sons of a Persian mother. On December 15 the new Shah took the oath, before the Mejlis, to defend the Constitution, and he was publicly proclaimed on the following

day. It was announced that his coronation would take place early in the spring. The accession of Riza Khan to the dignities of the deposed Shah is the more remarkable as he is entirely a self-made man, who rose to power by his own energy and ability. Some twenty years ago he was a trooper in the Persian Cossacks, and it is believed that in earlier days he held a subordinate position in a foreign consulate at a provincial town in Persia. The statue of him erected in the Bagh-i-Maidan at Resht, the capital of Gilan, is one of the first ever seen in Persia, where statues have hitherto been tabooed as against Koranic law.



# AT HOME AND ABROAD: NOTABLE EVENTS RECORDED BY PHOTOGRAPHY.

PHOTOGRAPHS BY THE "TIMES," C.N., AND SPORT AND GENERAL.



AFTER THE FIRE WHICH DESTROYED MOST OF THE FAMOUS LIBRARY (BUT NOT THE SHAKESPEARE FOLIOS) AND MANY PICTURES: THE HON. ROBERT LYTTELTON (LEFT) EXAMINING RESCUED BOOKS IN THE BALL-ROOM AT HAGLEY HALL.



ALMOST COMPLETELY DESTROYED BY FIRE ON CHRISTMAS EVE: HAGLEY HALL, WORCESTERSHIRE, THE HISTORIC SEAT OF THE LYTTELTON FAMILY, WHO HAVE OWNED HAGLEY PARK SINCE THE REIGN OF HENRY III.



THE POPE'S SILVER-WEDDING GIFT TO THE QUEEN OF THE BELGIANS: THE GOLDEN ROSE.



REPORTED TO BE IN PROCESS OF ACQUISITION BY THE AIR MINISTRY: THE AERODROME AT HENDON, WITH THE LONDON COUNTRY CLUB—SEEN FROM THE AIR



A FRENCH EXPRESS WRECKED NEAR PARIS WITH REMARKABLY SLIGHT CASUALTIES: A THIRD-CLASS COACH TELESOPED AGAINST A SLEEPING-CAR (ON LEFT).



DERAILED AT SIXTY MILES AN HOUR BY COLLISION WITH A TROLLEY: THE ENGINE OF THE BASEL-PARIS EXPRESS AFTER THE ACCIDENT AT NOISEY-LE-SEC.

Hagley Hall, the historic seat of the Lyttelton family near Stourbridge, in Worcestershire, was almost totally destroyed by a fire which broke out in the early hours of December 24. The celebrated library and many notable paintings were burnt, and the books rescued were badly damaged by water. Fortunately the famous set of four folios of Shakespeare had some months ago been removed to the strong room, with other treasures, and 90 out of 120 pictures were saved, including four Vandycks.—The Queen of the Belgians was presented recently with the Golden Rose sent by Pope Pius XI. in commemoration of her silver wedding.

The Popes reserve this gift for royalty.—It was stated recently that the Government has acquired the London Aerodrome at Hendon, along with the London Country Club and part of its golf course, as the headquarters of four squadrons of the Royal Air Force. The deal is said to involve 300 acres and a sum of about £650,000.—The Basel-Paris express collided with a flat trolley at Noisy-le-Sec, about five miles from Paris, on December 22, and the engine and five coaches were derailed. Five people were injured, and one died, but these casualties were light considering the train was travelling at sixty miles an hour.



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY BARRATT, S. AND G., "TIMES," P. AND A., MANUEL, VANDYK, RUSSELL, LAFAYETTE, ELLIOTT AND FRY. REPRODUCTION OF SIR WILLIAM ORPEN'S PORTRAIT OF VISCOUNT GREY BY COURTESY OF THE NATIONAL LIBERAL CLUB.



POLICE MAGISTRATE AT LAMBETH: THE LATE MR. SAMUEL FLEMING.



THE MANCHURIAN WAR LORD, VICTORIOUS NEAR MUKDEN: MARSHAL CHANG TSO-LIN.



REPORTED TO HAVE BEEN EXECUTED: GEN. KUO SUNG-LING.

CAPTURER OF TIENTSIN, AND SAID TO BE "BOLSHEVISTIC": GENERAL FENG YU-HSIANG (R.)



BEARER OF A "PEACE" LETTER FROM ABD-EL-KRIM: CAPT. R. C. GORDON CANNING.



A FAMOUS ENGLISH SCULPTOR: THE LATE SIR WILLIAM HAMO THORNYCROFT.



NEW GOVERNMENT DIRECTOR, IMPERIAL AIRWAYS, LTD.: AIR VICE-MARSHAL SIR VYELL VYVYAN, K.C.B., D.S.O.



CORPUS PROFESSOR OF JURISPRUDENCE AT OXFORD: THE LATE SIR PAUL G. VINOGRADOFF.



PRESENTED TO HIS LORDSHIP AT THE NATIONAL LIBERAL CLUB: SIR WILLIAM ORPEN'S PORTRAIT OF VISCOUNT GREY OF FALLODON.

Mr. Samuel Fleming, who died at sea in the "Armadale Castle," took the degrees of M.B. and C.M. in 1890; and he was called to the Bar in 1897. He became a Police Magistrate in 1921.—At the moment of writing, the reported execution of General Kuo Sung-ling has not been officially confirmed.—Captain R. C. Gordon Canning arrived in Paris from Morocco on December 22, bearing a letter from Abd-el-Krim authorising him to receive the conditions of peace offered by the French and Spanish Governments last July, "which might serve as a basis for the negotiation of peace."—Mr. Leonard Stokes, who died on Christmas Day at the age of sixty-seven, had suffered from ill-health for fifteen years. He was best known as an ecclesiastical architect, but he

was also responsible for various public buildings, including a quadrangle at Emmanuel College, Cambridge, and schools at Oxford. He was deeply interested in architectural education.—The Secretary of State for Air has appointed Air Vice-Marshal Sir A. Vyell Vyvyan, K.C.B., D.S.O. (retired list of the Royal Air Force), to be one of the Government directors on the Board of Imperial Airways, Ltd., in place of Major J. W. Hills, M.P., resigned. Sir Vyell had a distinguished war career.—Sir Paul Vinogradoff, lawyer and historian, was born at Kostroma in 1854, and in 1902 he resigned his chair as a Professor of General History at Moscow in order to settle in England. His most discussed book was "Villeinage in England."



# Fashions &



*A trio of charming outfits for little people, from Marshall and Snelgrove, Oxford Street, W. On the left is a coat and cap of mauve speckled velour, trimmed with suede in a darker nuance; in the centre a brown velvet suit with collar, jabot, and cuffs of crêpe-de-Chine; and on the right a blue velour coat with side godets hemmed with fur.*

Bond Street, W.; 175, Sloane Street; and 108, Kensington High Street, W.—which is now in progress and continues throughout the month. There are 250 pairs of hem-stitched linen sheets for single beds offered at 35s. a pair; others of unbleached linen at 25s. a pair, and plain linen pillow-cases at 2s. 6d. each. Pure all-wool blankets for single beds have been reduced to 25s. a pair, and table-cloths of linen damask, 2 by 2 yards, can be secured for 15s. each. A catalogue will be sent free on request, illustrating also splendid bargains in other departments.

**Splendid Bargains.** On Monday next and throughout the month is the sale at Gorrings', Buckingham Palace Road, S.W. The early shopper will find many gilt-edged investments. There are Jap silk quilted dressing-gowns originally ranging from 29s. 6d. to 59s. 6d. marked down to £1 1s. up to 45s., and tea-gowns are offered at less than half price. Pure silk stockings, originally 13s. 9d., can be secured for 7s. 6d. a pair; and georgette tunics, embroidered with crystal beads in different designs and colours, are offered at 29s. 6d. each. Children's outfits are also much reduced in price. School frocks of navy serge trimmed with galon range from 19s. 6d., size 24 in., and tweed coats from 29s. 6d. in the same size. The sale includes all lingerie and linens.

*Ready for the January parties are these happy little people dressed at Debenham and Freebody's, Wigmore Street, W. On the left is a dance petticoat and knickers combined, fashioned of net on silk, and a frock of blue velvet, with tiny lace collar and cuffs; on the right is a cloak of green velvet trimmed with fur, and a captivating frock of flame georgette over taffeta.*

## Sale Time in London.

Now that Christmas and the New Year revelries are things of the past, every woman is concentrating on the great campaign of the sales. The astute bargain hunter will reap rich rewards, for, owing to the cold weather we have experienced and the Court mourning, light frocks, coats, and suits which will be ideal for the spring are available at surprisingly reduced prices. A sound New Year resolution, therefore, is to acquire now a well-filled wardrobe which will combine pleasure with economy.

## Bargains for Children and Grown-Ups.

The sale at Marshall and Snelgrove's, Oxford Street, W., is already in full swing, and it must not be forgotten that children's outfits are much reduced in price. From this salon come the pretty coats and suit pictured above. There are school serge frocks, originally 98s. 6d., offered at 49s. 6d.; and coats and skirts, formerly 5 and 6 guineas, have been reduced to 59s. 6d.; while school coats for girls from six to fifteen years are available at 69s. 6d. In other departments are two-piece suits marked down from 14½ and 16½ guineas to 10½ guineas, and coats and skirts of fancy suitings for the early spring can be secured for 89s. 6d. Outsize for older women have also been very much reduced, and there is a wide selection of coats and skirts at £5 18s. 6d.

## Party Frocks for Little People.

No one could resist the charming little party outfits pictured below, which were sketched at Debenham and Freebody's, Wigmore Street, W. They are included in this firm's two weeks' sale, which commences on Monday next. For "grown-ups" there are pretty tea-frocks of velvet for 69s. 6d., of crêpe-de-Chine, plain and plissé, for 49s. 6d., and a few original Paris models are offered at £5, 8½ and 10½ guineas. Two-piece suits, formerly 35 and 45 guineas, have been reduced to 15½ and 18½ guineas, and Persian lamb cloth suits with fur collars are only 78s. 6d. Fancy crêpe-de-Chine overblouses, usually 39s. 6d. and 59s. 6d., are offered at 14s. 9d., and there are velveteen house coats available for 27s. 9d.

**A Sale of Linens.** Every housewife looks forward eagerly to the sale at Walpole Brothers, 89, New



# Fancies

## Throughout January.

Every sports enthusiast must take advantage of the fact that Burberrys, in the Haymarket, S.W., are holding a sale throughout January. There are well-tailored coats and skirts in tweeds and saxonies, usually from 10 to 12 guineas reduced to 6½ and 7 guineas; while overcoats in Burberry fleece, formerly 10 guineas, are now 5 and 6 guineas. A real "Burberry" in plain gabardine and check can be secured for 4½ guineas; while those for girls between three and fourteen years old can be obtained from 50s. upwards, and overcoats from the same amount.

## Write for a Catalogue.

Hosts of bargains are to be found in the catalogue of Dickins and Jones, Regent Street, W., in connection with their January sale. There are groups of coat frocks, afternoon and evening gowns at £5, £7, £8, and £10, the latter including many original models. Then one-skin sable chokers can be obtained for 6 guineas, and those of stone marten dyed opossum are only 23s. 9d. Several model fur coats, originally costing 29 guineas to 42 guineas, have been reduced to 15 and 20 guineas, and real moleskin coats range from 26½ guineas. To effect a speedy clearance, a large stock of fancy black kid gloves are offered at 5s. 11d. and 7s. 11d. a pair. Then a quantity of distinctive coats in many materials, originally ranging in price from 6 to 9 guineas, are available for 98s. 6d. each, and 52s. 6d. is the modest price of a double-breasted weather coat of fine West of England coating.

## A Three Weeks' Sale.

Beginning on Jan. 4, the winter sale at Swan and Edgar's will continue for three weeks. The bargains offered are genuine reductions on winter stock, cleared to make room for the new season's models. Two-piece suits, fur-trimmed and plain, show a reduction of no less than 10s. in the £1, and matrons' gowns and outsize are to be grouped together and offered from £4 to £5, their original prices ranging from 8½ to 12½ guineas. Special reductions have been made, too, in outsize corsets. Then all-wool tweed tailored coats for country wear, originally £5, are offered at 60s. each, and a collection of French model reproductions in lace, silver tissue, and georgette are at £5 each. Schoolgirls regulation gym. tunics, available for 5s. 11d. each, and overcoats at 50s., for girls up to sixteen years, are other splendid bargains.



# BUCHANAN'S



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## KEMAL CONDEMNS THE VEIL WITH THE FEZ: TURKEY'S NEW FASHIONS.



THE RISING GENERATION IN TURKEY NOW BECOMING ACCUSTOMED TO A WESTERN STYLE OF DRESS: CHILDREN OF A PRIMARY SCHOOL AT CONSTANTINOPLE WEARING CLOTH CAPS.



DESTINED TO SPREAD THE NEW FASHION THROUGHOUT TURKEY; PUPILS OF A TEACHERS' TRAINING COLLEGE AT SMYRNA—THE FINISHED TYPE OF TURKISH NEW WOMAN—IN ATHLETIC DRESS.

BY making the fez illegal and introducing Western European fashions both for men and women, Mustapha Kemal Pasha, himself setting the example, has brought about a profound change in Turkey. It has not been effected without serious opposition. A "counter-revolutionary" tribunal, sent from Angora to quell anti-reform riots in Asia Minor, arrived recently in Constantinople after a tour of trials in the eastern provinces, during which many hangings were carried out. Several Stamboul leaders are to be tried for fomenting "Anti-hat" disturbances in Anatolia. "It is not merely an alteration of costume," says a French writer, "but a real crusade which Kemal has undertaken, and to which he insists upon all his fellow-citizens conforming. . . . It is not only masculine fashions, however, that Mustapha Kemal has changed. He has also started a campaign

[Continued opposite.]



against the women's veil. This is unlike that of the Arab women, which hides the face completely and barely exposes the eye. In point of fact, the fine *yashmak* worn by elegant Turkish women in no way hid their beauty, and sometimes even they just wore a light veil thrown carelessly over the head and leaving the face and neck exposed. But this, though done in the public places of the suburbs of Constantinople, would not have been tolerated in the city. The police had their own ideas as to feminine dress. The first attempt of a radical change of Turkish feminine fashions took place during the war, when the ladies of the Red Crescent frankly showed their faces, round which they wore only a piece of linen, leaving the face, ears, and neck completely uncovered. But it was only after the Armistice and during foreign occupation that a Government decree

[Continued below.]



NOW NO LONGER WORN IN TURKEY: THE OLD YASHMAK, A TYPE OF VEIL WHICH, UNLIKE THAT OF ARAB WOMEN, DID NOT COMPLETELY CONCEAL THE FACE.



TURKEY'S DRESS REFORMER: MUSTAPHA KEMAL PASHA, THE PRESIDENT OF THE REPUBLIC, IN HIS NEW TOP HAT.

THE OLD STYLE AND THE NEW—A CONTRAST STILL TO BE SEEN: A TURKISH WOMAN IN MODERN DRESS (RIGHT), WITH ANOTHER WHO HAS NOT ADOPTED IT.

[Continued.] authorised Turkish women to dress as they wished. All have not made use of this freedom, and one can still see in Constantinople many women, old and young, rich and poor, who still go in for the old dress. The *yashmak* alone has disappeared completely, and that was never worn except in the upper classes for marriages and visiting, twenty years ago; but the *tcharchaf*, a sort of cape attached to the back hair by a few pins, with its accompaniment the *petché*, a veil which can be very thick and completely hide the face, is still in use. And it is against this that Mustapha Kemal wages war. He wants it to disappear like the fez. He tells the

Turkish women to dress like their Western sisters. A great number of them have already obeyed, and this transformation of dress, as Mustapha Kemal has so well guessed, corresponds to a general modification of their mentality, and feminism is making good progress in Turkey. There is, for instance, at Smyrna a school for women teachers, who receive an absolutely modern education, and then go to teach what they have learnt in the various places where they are appointed in both town and country. They go in for games, art, and music. They are the type of the new Turkish woman, free and emancipated, as Kemal Mustapha wants them to be."





# A TREMENDOUS PRICE REDUCTION

On January 10th, 1926, Dodge Brothers (Britain) Limited will announce a tremendous reduction in the prices of their complete line of motor cars.

These reductions will apply on all cars bought after midnight on December 18th, 1925.

When the new prices are made known on January 10th the full amount of the reduction will be immediately refunded to all purchasers since December 18th.

These revolutionary reductions are made possible by the new buildings and equipment that have greatly increased the capacity of Dodge Brothers factories.

There is no change in the policy upon which Dodge Brothers established their leadership eleven years ago—the policy of constant improvement without yearly models.

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## THE WORLD OF WOMEN.

WHAT a real good wish is a Happy New Year! I hope all my readers will enjoy one. Prospects are brightening up all round, and we may look forward to a measure of prosperity if only we can be spared industrial strife—the most ruinous strife of all, and the most futile. The King, I believe, dreads it greatly, and so does the Queen—his Majesty because it makes bad feeling among his people; her Majesty because of the real suffering it entails on women and children in no way accountable for it. “A long pull and a strong pull and a pull altogether” is the best recipe for the return of prosperity. May we have it in 1926! There is said to be “luck in odd numbers,” but Brian O’Linn is the author of the adage, followed on by that “he had no breeches to wear, so he bought him a sheepskin to make him a pair; with the woolly side out and the skinny side in, ‘They’re cool an’ convaynient,’ said Brian O’Linn.” He knew a thing or two, did Brian, but we expect luck in even numbers this year.

There seemed to be no lack of money about this Christmastide. Never were the shops more crowded, never were they so attractive, never were the shoppers jollier or happier over acquiring what they hoped would give pleasure to others, and never, I feel sure, was a merrier Christmas spent. There were many thousands happy at home, many thousands happy at seaside and golfing resorts, many thousands happy at reunion dinners in London hotels, many thousands happy over winter sports abroad, many thousands basking in sunshine abroad. Wherever Britishers were there was the Christmas spirit, a happy one for grown-ups, and a merry one for children. Now it is a year away again, but it has done us all good and started us well on our way to next Christmas.

The Prince of Wales went to Sandringham for Christmas, where there was the usual family party—a quiet reunion, because one who was always made the very most of on such occasions was missing. The King and his sons went shooting, and amused themselves, as did the royal ladies, out of doors or in, as weather decreed. There was no morbid feeling in the season’s doings, for all who loved the late Queen Alexandra must have felt that her death was as beautiful as her life. Princess Mary Viscountess Lascelles and Viscount Lascelles spent Christmas with the Earl and Countess of Harewood at Harewood House, where their two sons were also welcome guests. Lord Harewood was far from well a little while ago, but is now much

better. He has a good batch of grandsons in addition to Princess Mary and Lord Lascelles’s two boys; Viscountess Boyne has four sons. There is only one grand-daughter in the family, the Hon. Rosemary Hamilton-Russell, in her fifth year, who made her entry into the world, as her four brothers will never permit her to forget, on April 1.



CHAIRMAN OF THE LADIES’ COMMITTEE OF THE MIDDLESEX HOSPITAL FUND, APPEALING FOR £50,000 FOR THE NEW QUEEN ALEXANDRA WING: THE HON. URSULA LAWLEY.

The Hon. Ursula Lawley, who is a Maid of Honour to the Queen, has been an ardent worker for the Middlesex Hospital since she joined the Board of Governors in 1919. As Chairman of the Ladies’ Committee of the Reconstruction Fund, she is making a special appeal for the new Alexandra Wing, which will cost £50,000, just a fifth of the total sum required to rebuild the hospital. Miss Lawley is a daughter of Sir Arthur Lawley, the well-known Colonial administrator, and was with him during his terms of office in Matabeleland, West Australia, the Transvaal, and Madras. She has also travelled in Central Africa, Egypt, and South America. During the war she spent over four years nursing in France.—[Photograph by Swaine.]

The new Duke and Duchess of Montrose have not been greatly in the public eye. The Duke is a very handsome man, fair, blue-eyed, and with beautifully cut features. He has always been devoted to the sea, and would have gone into the Navy but for deafness, which has handicapped him all his life. He is less deaf now than he was as a young man. He went to sea before the mast, and there is little of seamanship he does not know. During the war he did service in the Royal Naval Volunteer Reserve, in which he became a Commodore, and is an A.D.C. to the King. He had also served in the South African War. In June 1906 his marriage to Lady Mary Hamilton, only child of the twelfth Duke of Hamilton, to whom her father had left a large fortune, took place from Devonshire House, and was a special event of that season, at which King Edward was present.

The late Duchess of Devonshire was the bride’s grandmother. Her mother, Mary Duchess of Hamilton, was, in her earlier years, one of the best riders to hounds in England. After the Duke of Hamilton’s death she married Mr. Robert Carnaby Foster, of Easton Park, Wickham Market, Suffolk. The Montrose estates had been formed into a company; the matter was just completed before the Duke’s death. The Duchess, his widow, was a singularly charming and pretty woman, and is now an elegant and sweetly dignified one. She sang charmingly in her younger days, and was a well-known figure in London and Scottish society. Her favourite sister, who was always about with her, was the Marquess of Crewe’s first wife; her eldest sister is the Dowager Countess of Verulam; and her youngest sister is Lady Wittenham. Their mother, Lady Hermione Graham, daughter of the twelfth Duke of Somerset, was a very lovely lady.

The Duke and Duchess of Montrose have two sons and two daughters. The elder son, now the Marquess of Graham, bore the courtesy title of Earl of Kincardine, and is in his nineteenth year; the younger daughter, Lady Jean Graham, has entered on her sixth year. The Duke and Duchess have always loved their life in summer and autumn at Brodick Castle, Isle of Arran. It is not near the tourist part, but in beautiful wild scenery where the young people have fished and shot and lived in the open. It was part of the property left to the Duchess by her father. The widowed Duchess has one daughter, Lady Helen Graham, who has lived with her always. The other is the wife of Lochiel, and has a family of fine young people.

A. E. L.

## AT THE DANCE

Parties and thirst go together, as all who give or attend Christmas and New Year parties know. Not one but many drinks are required during the evening, and the question: “Which is the best drink; which is the most delicious?” is answered by serving

### KIA-ORA LEMON OR ORANGE SQUASH OR SQUASH

Most enjoyable to drink, most thirst-quenching and refreshing, no beverage equals your guests’ requirements as Kia-Ora does. The refreshing quality alone makes Kia-Ora most desirable. Being made from fresh fruit—orange juice or lemon juice and cane sugar—an extra glass is in no way harmful, in fact, is beneficial, fresh fruit juices making a very pleasant and wholesome beverage.

The cost is extremely moderate—a large bottle, costing 2s. 2d., will make 24-30 glasses of Lemonade or Orangeade, which is most conveniently served by mixing in bowls or jugs, the proportion being: add sufficient water to one large bottle of Kia-Ora to make at least one gallon.

A few slices of lemon or orange, etc., greatly add to the attractive appearance of the Squash in the bowl or jug.

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Flaherty"**

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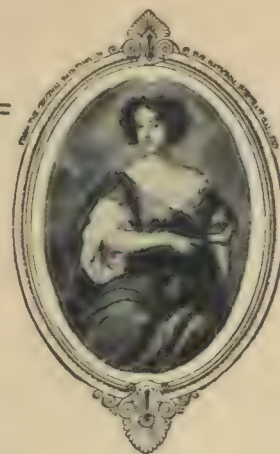


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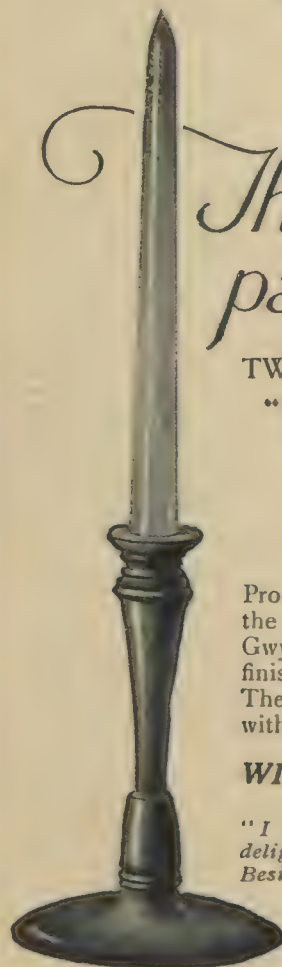
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Gwynn" Candles, in 26 art colours, add the  
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They burn with a steady light without smoke,  
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Besides being a perfect decoration to the dining  
table and rooms, I find that they are the only  
candles which I have used so far which  
do not melt in this tropical heat and turn  
over . . . I am really delighted with them,  
and shall recommend them whenever I can."

Signed, E.B.H.



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Gold. 14. Blush Pink. 15. Pink. 16. Old Rose. 17. Rose. 18. Red.  
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3 Tablet boxes	..	..	1/6 per box
6 "	"	"	3/- "
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## CHESS.

C R B SUMNER (Winchester).—A very pretty problem, and most acceptable.

SYDNEY J COLE (Devizes).—The duals and other multiple continuations you mention we regard as of little consequence, especially as they are merely modifications of the main solution, and follow a series of moves utterly ineffective in their purpose. As regards the other matter, we do not wish to recommend a book that may be out of print, but if you were to write to Mr. F. Hollings, 7, Great Turnstile, High Holborn, W.C.2, and explain what you want, he would probably be able to let you know what he could offer.

H J RUMBOLD (Ghorpuri, Poonah).—In your proposed solution of No. 3967 you have failed to notice how Black can defend himself. You say 1. Q takes P, P to Q Kt 8th, and 2. Q mates. But Black answers with 1. —, B to Kt 2nd (ch), and there is no mate in two. R E BROUGHALL Woods (Serenje, Northern Rhodesia).—You have fallen into a trap over No. 3967. If Black replies 1. — B to Kt 4th, there is no mate next move.

JULIO MOND (Seville).—In order to make the move you propose as the key of the problem just sent a valid solution, you must prove that the only possible preceding play of Black was the Pawn from its second to its fourth square. In your position, Black has nearly thirty last moves possible.

F J FALWELL (Caterham).—You have certainly earned them.

H WARD (West Kirby, Liverpool).—Your solution of No. 3969 overlooks this point. After 2. Q takes P, R moves, and White's Queen is pinned so that she can do nothing.

S L JIJUAL (Patna, Behar, India).—The analysis accompanying your solution of No. 3967 is both accurate and exhaustive.

## "IN MEMORIAM" CHESS.

We have selected the following game played by the late Mr. AMOS BURN against Herr ALBIN, in the famous Hastings Tournament of 1895, as fairly typical of the qualities peculiar to his style and skill. (French Defence.)

WHITE (Herr A.) BLACK (Mr. B.)

1. P to K 4th P to K 3rd  
2. P to Q 4th P to Q 4th  
3. P to K 5th P to Q B 4th  
4. P to Q B 3rd Kt to Q B 3rd  
5. P to K B 4th P takes P  
6. P takes P Q to Kt 3rd  
7. Kt to K B 3rd Kt to R 3rd  
8. B to Q 3rd

Setting a trap so transparent that it is merely a worthless waste of time.

9. B to B 2nd B to Q 2nd  
10. Castles Kt to Q Kt 5th  
11. B to R 4th R to B sq  
12. B takes B (ch) K takes B  
13. Kt to B 3rd R to B 5th  
14. Kt to Q R 4th Q to R 3rd  
15. P to Q Kt 3rd R to B 3rd  
16. P to R Kt 4th Kt to B 7th

However venturesome the sacrifice of the two Kts for a Rook may appear, it is justified by success; nor is it easy to see how White could have improved upon his defence.

17. P takes Kt Kt takes R  
18. R to B 2nd P to Q Kt 4th  
19. P takes P (ch) P takes P  
20. Kt to B 5th (ch) B takes Kt  
21. P takes B R takes P  
22. B to K 3rd Kt takes P  
23. P takes Kt R to B 3rd  
24. P to Kt 4th

It was thought at the time that White could have had a powerful

WHITE (Herr A.) BLACK (Mr. B.)

counter-attack by 24. P to B 5th; but it was based on the assumption that Black had no better reply than 24. — P takes P. This, however, is not confirmed by careful examination.

24. — R to B 5th  
25. Q to Kt sq Q to R 6th  
26. B to Q 2nd P to Kt 3rd  
27. Kt to K sq K R to Q B sq  
28. Kt to Q 3rd P to Q R 4th  
29. R to B 3rd P takes P

The brilliant sacrifice of the Queen thus offered is based more upon sense of position than immediate results, which makes it all the finer, especially as Black is already a piece down.

30. Kt to B 5th (ch) K R takes Kt  
31. R takes Q P takes R  
32. Q to Kt 3rd R to R 5th  
33. Q to R 2nd K to B 3rd  
34. K to Kt 2nd K R to B 5th  
35. K to Kt 3rd P to Kt 5th

Black's handling of his forces is a fine example of skillful manoeuvring. The two passed Pawns supported by King and Rooks are irresistible.

36. K to Kt 4th K to Kt 4th  
37. K to Kt 5th R to R 3rd  
38. P to K R 4th K to R 5th  
39. Q to R sq R (R 3) to B 3rd  
40. B to K 3rd P to Kt 6th

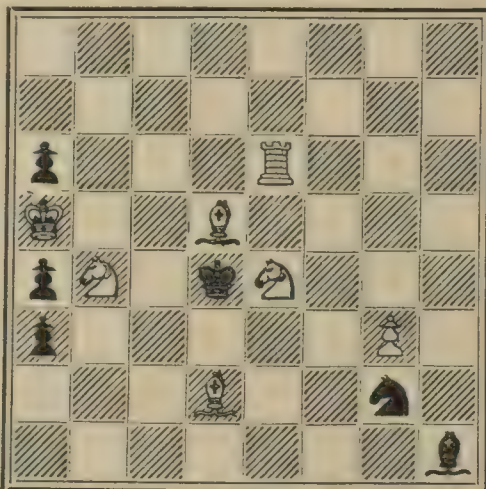
White resigns.

The death of Mr. AMOS BURN has removed an outstanding personality from English chess, the measure of whose loss is better realised by the few than by the many. He was of a very retiring disposition, and so reserved in manner that outside the inner circles of the game he was scarcely known; yet for the world at large his was the one voice of England that commanded attention wherever chess was played. This was due to his Chess Editorship of the *Field*, where for the last twelve years his annotations of games marked the high-water point of critical analysis, based as they were on an exhaustive knowledge of the literature of the subject in unique combination with a practical experience of the foremost standards of play. He was all but the last—Mr. Gunsberg is, happily, still with us—of that brilliant group who in the 'eighties and 'nineties of the last century bore the flag of England triumphantly in all the international contests of the time, and few were the tournaments in which he did not occupy a leading place, while in two events he was absolutely at the top. His style of play was largely influenced by Steinitz, and was further marked by a British tenacity of purpose which surrendered no vantage point once it was gained. He did not possess the imaginative power of some of his contemporaries, and there are few brilliancies standing to his credit; but he was essentially reliable, and all his games are suggestive of strength and power. To do honour to his memory we give herewith what we believe to be one of his best.

We also record with much regret the death of Mr. H. Maxwell Prideaux, who over a long period of years was a welcome contributor to this column. Always disdainful of the conventional, there was a freshness about his problems that never failed to charm all classes of solvers.

PROBLEM No. 3971.—By A. A. HUME.

BLACK.



WHITE.

White to play, and mate in three moves.

CORRECT SOLUTIONS OF PROBLEM No. 3967 received from Rev. A D Meares (Baltimore, Md.), Morris Schopin (Matlahambre, Cuba), and S L JIJUAL (Patna, Behar, India); of No. 3968 from J W Smedley (Brooklyn, N.Y.), A Carrington Smith (Quebec), J M K Lupton (Richmond), F Thackeray (Guernsey), Rev. A D Meares (Baltimore), and John Hannan (Brooklyn, N.Y.); and of No. 3969 from A Edmeston (Worsley), J M K Lupton (Richmond), F J Fallwell (Caterham), Julio Mond (Seville), and Rev. W Scott (Elgin).

SOLUTION OF PROBLEM No. 3969.—By G. H. LABONE.

WHITE

1. Kt to K 3rd  
2. Kt from Q B 3rd to Q (ch)  
3. Kt takes P mates.

BLACK

Kt takes Q  
P takes Kt

If 1. — R takes Kt; 2. Q to Kt 7th, etc.; and if 1. — B takes Kt; 2. Q to B 5th (ch), P takes Q; 3. Kt mates.

A brilliant problem, cleverly constructed, and fairly difficult of solution. The Black forces look rather redundant, but they are all necessary, and are spread over a very open position. They certainly lead to a few duals; but these are so inextricably mixed with the main solution that they cannot be counted as flaws, and the general verdict of our solvers is one of praise and admiration.

The principal places in the Moscow Tournament were filled as follows: Boguljubow, 1; Lasker, 2; Capablanca, 3; and Marshall, 4. This result was not altogether a surprise, as the Russian master has been showing excellent form during the year; but it in no way decides the championship, as some papers mistakenly reported. That must be settled by a direct match between the holder and the challenger, and for this Alekhine—who was absent from Moscow—has a prior claim on the attention of Capablanca.

The purchase of a new diary for a New Year always holds a certain amount of romance, and it is with high hopes that the coming 365 days will bring one the best of luck that one goes out to buy a book to record engagements for oneself or to send to a friend with the best of wishes. Messrs. John Walker and Co. are well known for the variety and excellence of their diaries, and the new consignment for 1926 is now on sale. The models for 1926 live up to their well-earned reputation, for being handy, dainty, and practical. One may find diaries to suit every man and woman from their goods. There is the Treasury Note series, with a safety-flap pocket, a season-ticket window, equipped with card and stamp pockets, and with a back loop and pencil. Carried out in black morocco, their price ranges from 5s. 6d. to 10s. 6d., according to size. Then there is the "Duplex" series—a combined diary and note-book, obtainable in long grain roan or Persian morocco; the "Society" desk diary, just the thing for recording engagements, and obtainable in canvas, crocodile, pigskin, velvet calf, and other bindings, as well as in dined calf with a lock and key. The big "Library" desk diary, which gives one page for each day, is a splendid book for the busy man or woman to keep on his or her writing-table; and the "Tablet" diary for desk use is also very handy. These are only one or two of the many "Walker's" diaries now on sale, and there is also the clever "Loose Leaf" diary, which provides a diary, note-book, and cash-account book which can be arranged to meet the requirements of the owner.



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22 X 22 inches " " " " " " 6 for **8/6**  
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## THE CHRONICLE OF THE CAR.

## The Growth of Motoring.

Some interesting figures relative to the growth of motoring during the past five years are given in the recently issued report on the administration of the Road Fund for the twelve months ending March 31



VICISSITUDES OF "THE ROAD" IN UGANDA: A CROSSLEY MOTOR VEHICLE NEGOTIATING A STREAM BY MEANS OF AN IMPROVISED FERRY AND A CROWD OF NATIVES.

last. In the year 1921 the approximate number of motor vehicles licensed in Great Britain and Ireland was 873,665, which had increased in the current year to 1,335,600. This last figure means that there is one motor vehicle to every 32 of the population. The most astonishing increase in these numbers was in 1923-24, when in round figures the number of motor vehicles in Great Britain went up by 200,000, or nearly 4000 per week. It is estimated that at the

present moment there is a motor vehicle to every 28 persons in the country.

Whether these increase figures will be sustained, and for how long, is a matter for speculation. We talk a great deal about saturation point being reached, and I suppose there is such a point. Obviously there must be, because we cannot visualise a motor vehicle to every man, woman, and child in the country. There is a figure in between that and the present situation which must be reached in time; but exactly where that figure lies it would be almost idle to surmise. According to the latest available figures relating to motor-cars in the United States, there was one car to every seven of the population. Is it possible, having regard to all the conditions, for us to reach that figure? I should say not, principally because of the economic factor. It seems reasonably certain that our supply of people able to buy and run a car must be relatively much smaller than in the United States; but it is quite possible that we might reach the basis of one car to every fourteen persons. If we do, I wonder what the roads will be like, bearing in mind that this would mean more than double the existing number of cars.

## Driving in Fog.

All manner of dodges have been recommended to get one through that worst of all motoring trials—driving in thick fog. I have tried most of them—practically all—but the best I have found yet is to mount a spot-light well back on the near-side running-board, so that the beam is projected low down to the ground and along the margin of the road. Then, by extinguishing the headlights, it is possible to maintain quite a respectable speed, because one can see for thirty or forty yards ahead and can steer by the margin. Last week-end I had an experience of this on the summit of the North Downs, where I ran into dense white mist—I was really up in the clouds—which is about the worst kind of thing one can meet. The particles of moisture reflect the light from the head-lamps back into a thick luminous haze which renders seeing quite impossible. I was absolutely lost until I moved the

spot-light down to the fog-bracket, and after that I had no more difficulty, since the fog was one of those which was not really so bad until the lights were on.

## Battery Care in Winter.

We have already had one or two spells of quite Arctic weather, and are promised more. I have been asked more than once what special precautions should be taken with regard to the battery in this sort of weather. The answer is that the temperature is never likely to fall low enough to freeze the acid solution which forms the electrolyte, and this factor can be quite disregarded. But there is one thing that the average motorist is likely to overlook, and that is the fact that the battery gets a great deal more strain thrown upon it during the winter months than in the summer. During the latter season it is only used, generally speaking, for starting purposes, while in the winter it is in use in many cases for more hours than not. It should be tested at least once a week; and, if the car dynamo is not capable of keeping it fully charged, it should be taken to a service station and charged off the mains.—W. W.



A ROVER ON A QUEST FOR HIDDEN TREASURE? A MOTORIST AT CORLEY ROCKS, NEAR COVENTRY, ONCE A HAUNT OF LOCAL BRIGANDS.

"Not many miles from Coventry," writes a correspondent, "there is a peculiarly rocky district named Corley Rocks, in which caves have here and there been hollowed out, and are reputed to have been the hiding places of local bandits in the 'good old days.' The owner of the 14-45-h.p. Rover here seen is probably looking to see whether they left any of their ill-gotten treasure behind them. They did not!"



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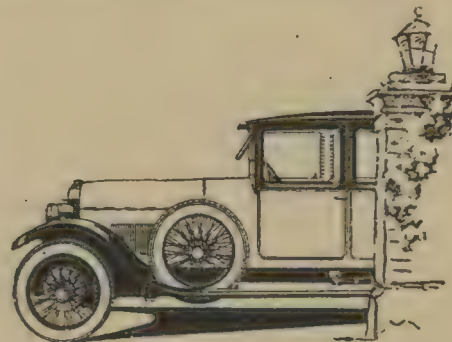
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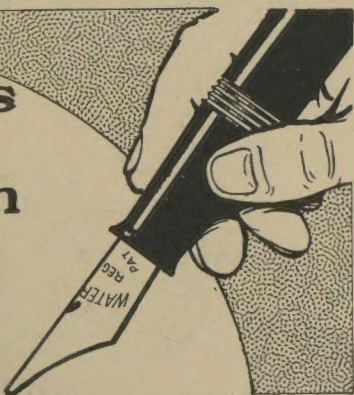
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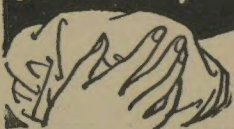
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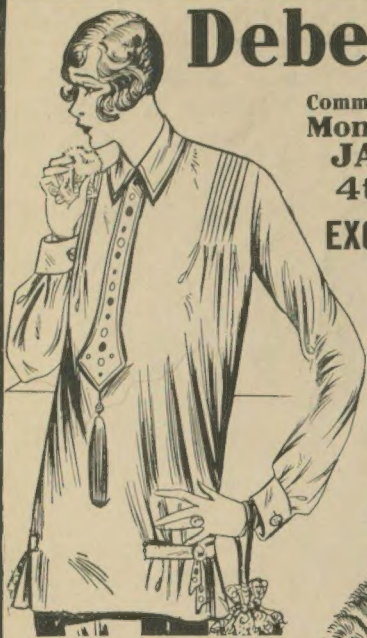
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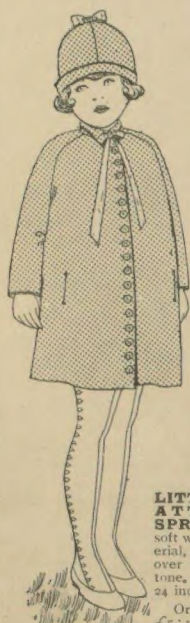
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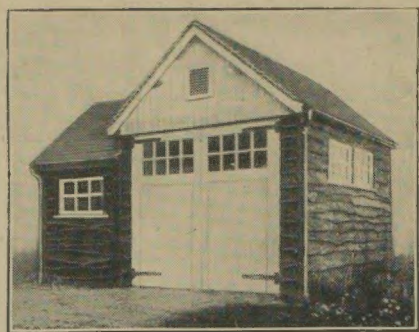
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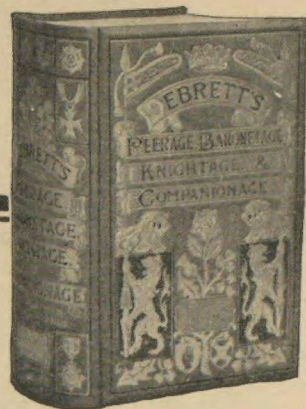
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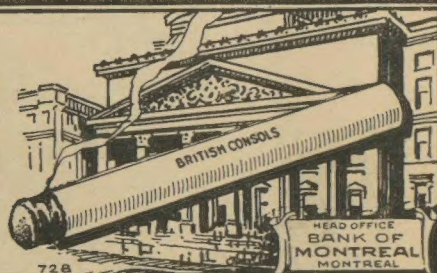
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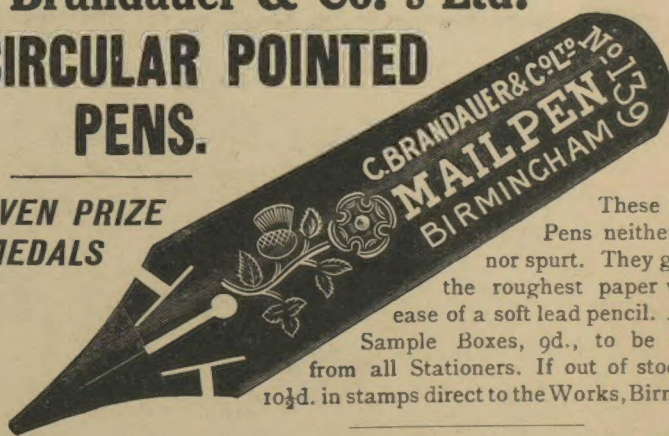
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